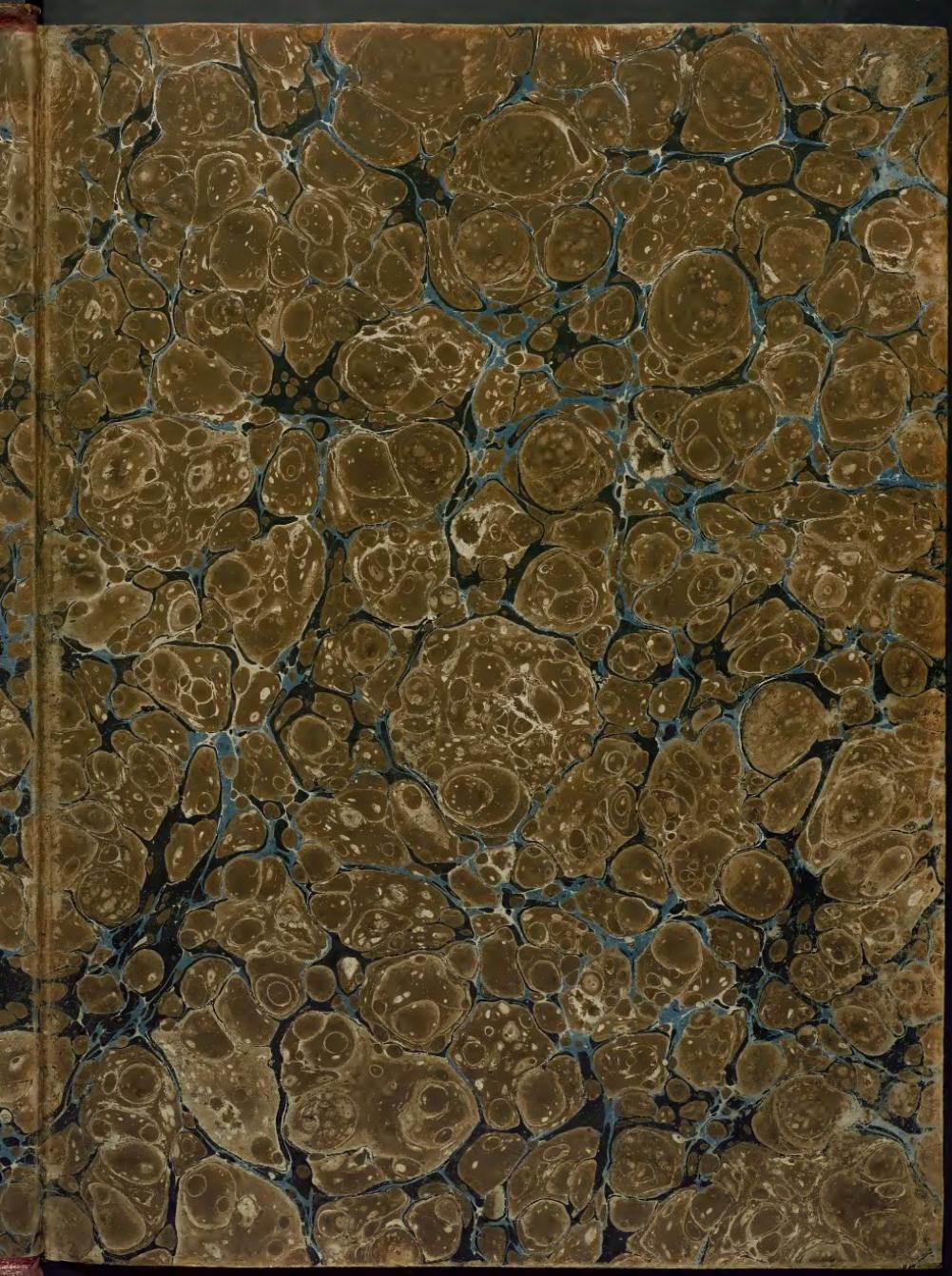


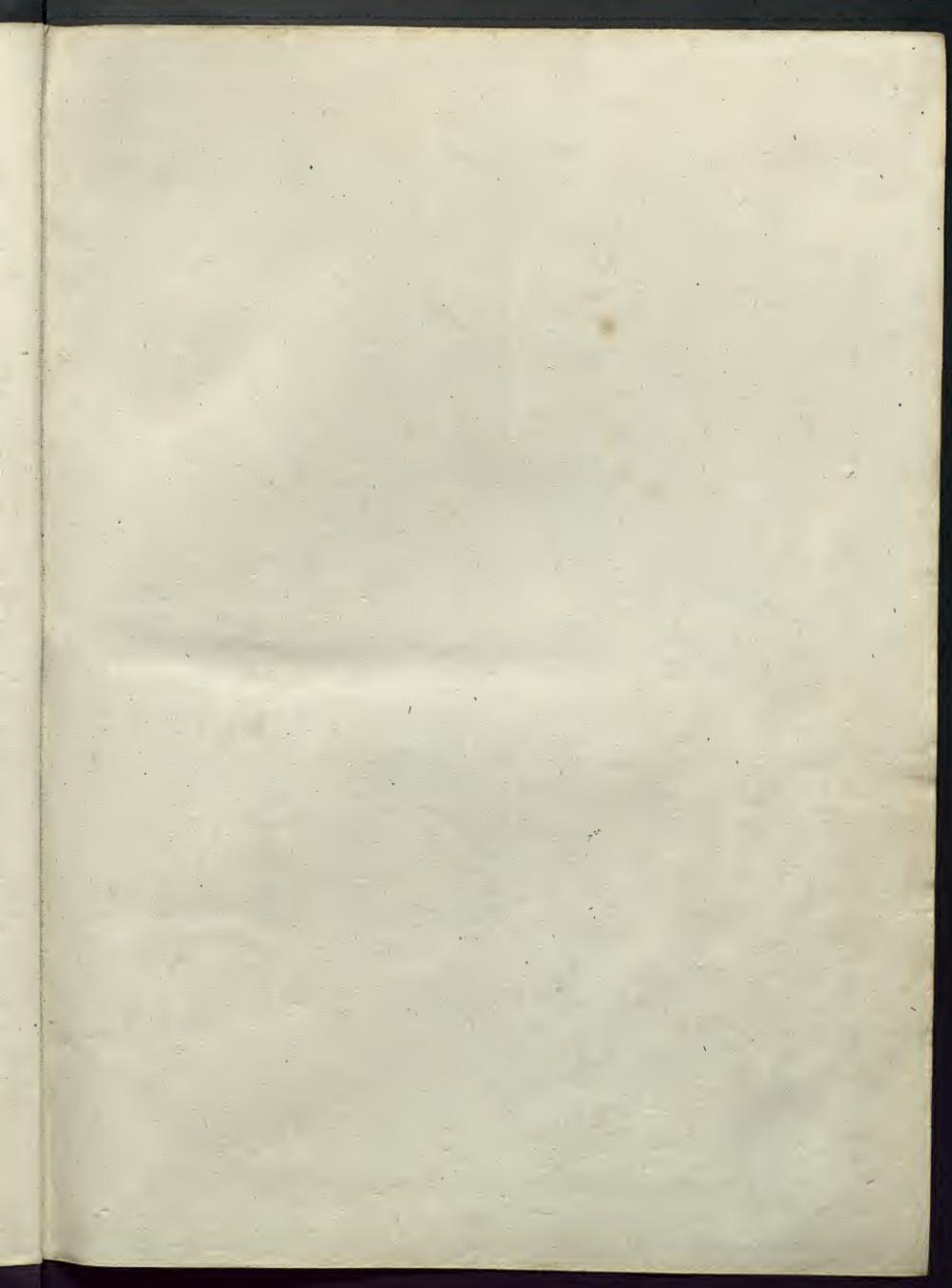
MISS SHERIFF.

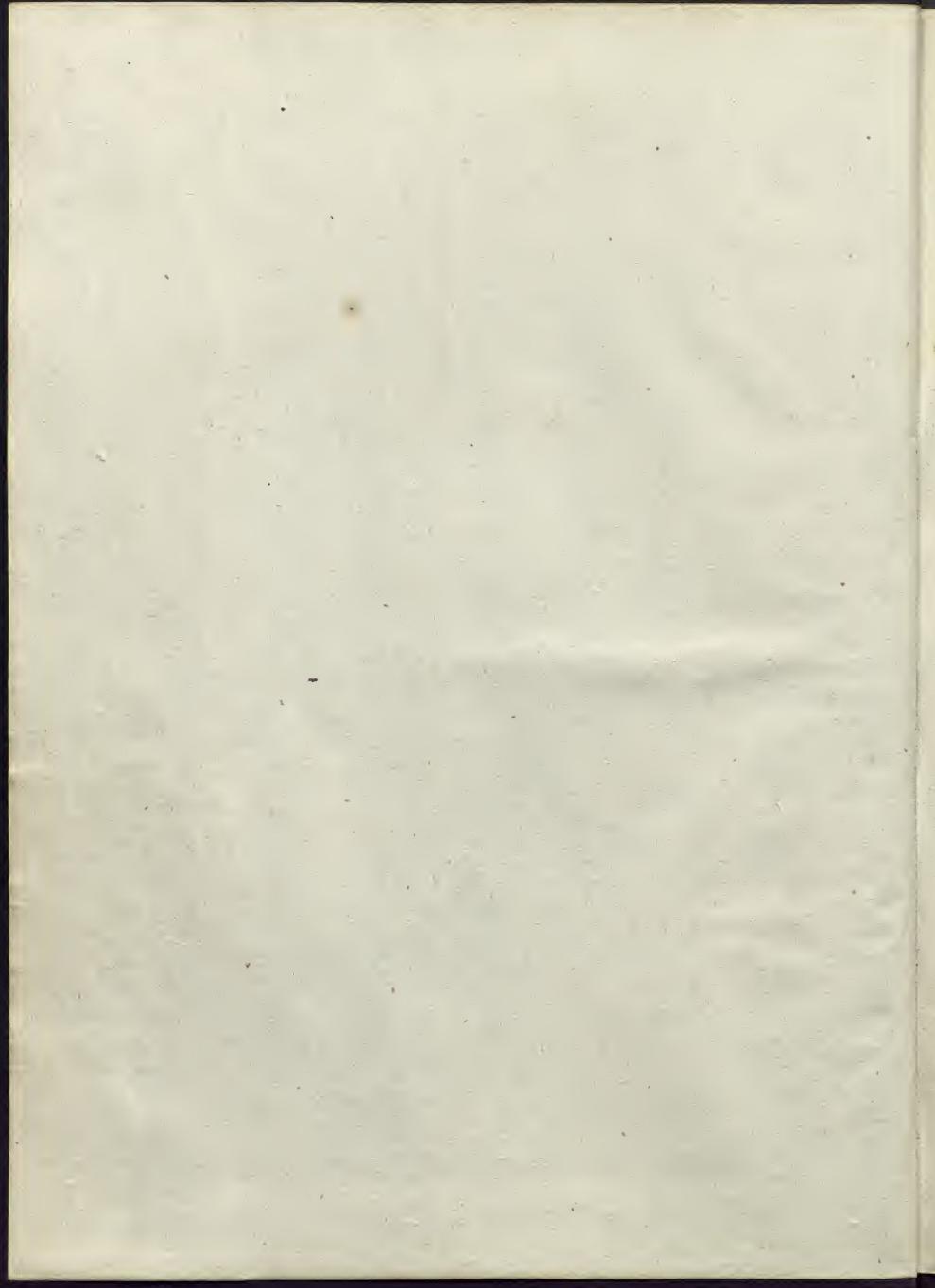


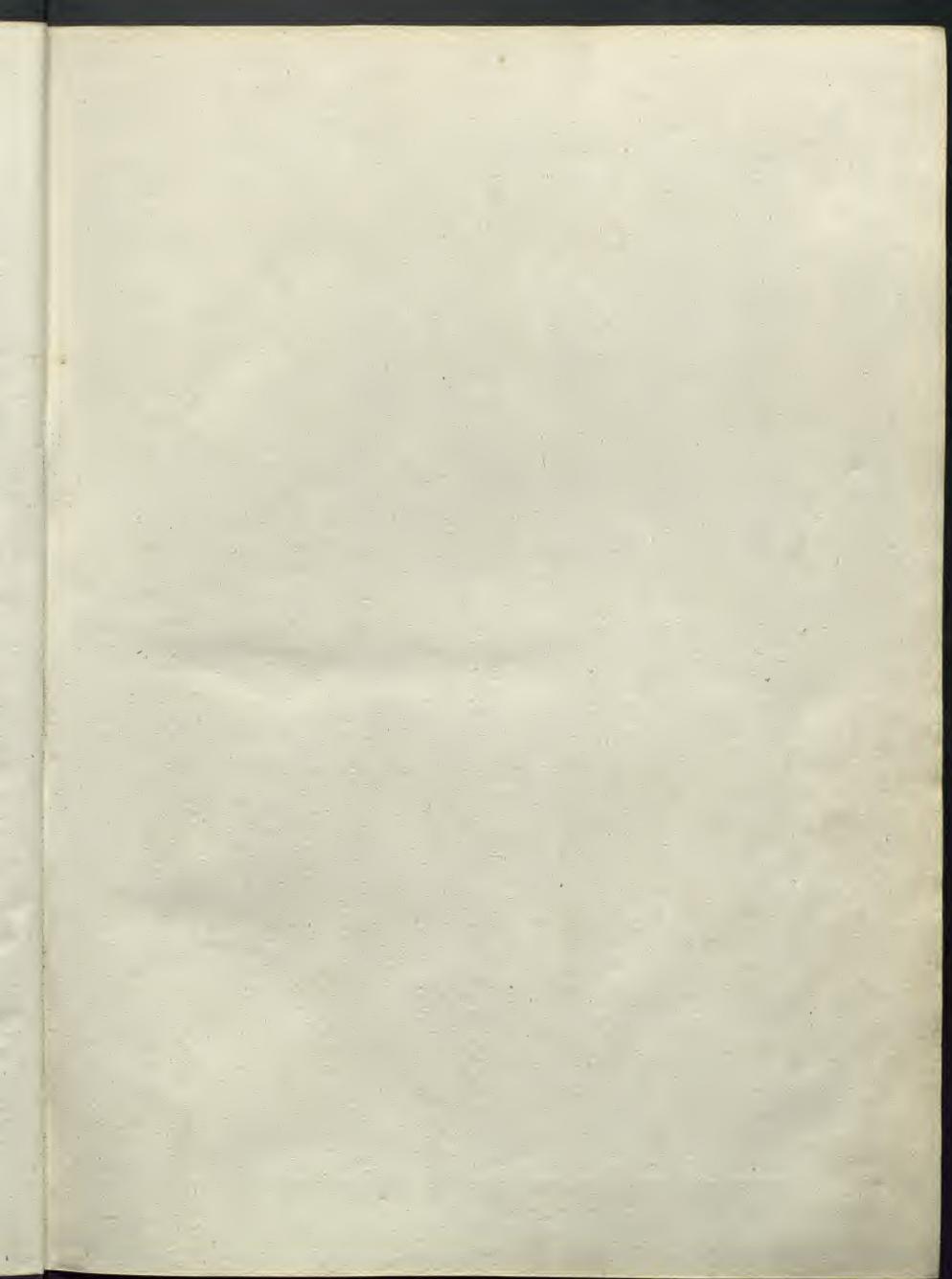


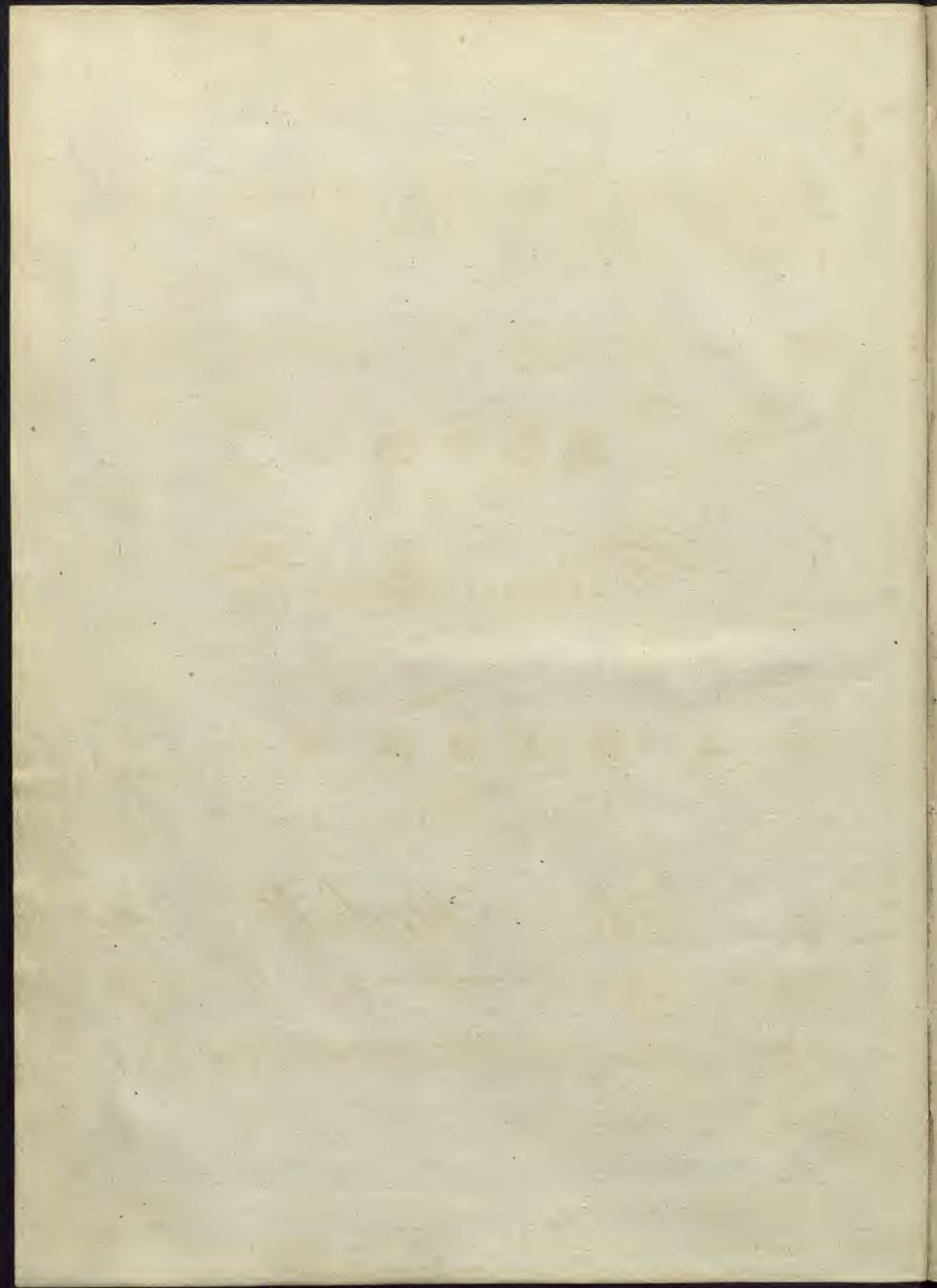
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RONDO
in which is
Introduced an
Imitation of
a Storm.

Pastorale.

ritard

dim

tutti

Cors et Oboes

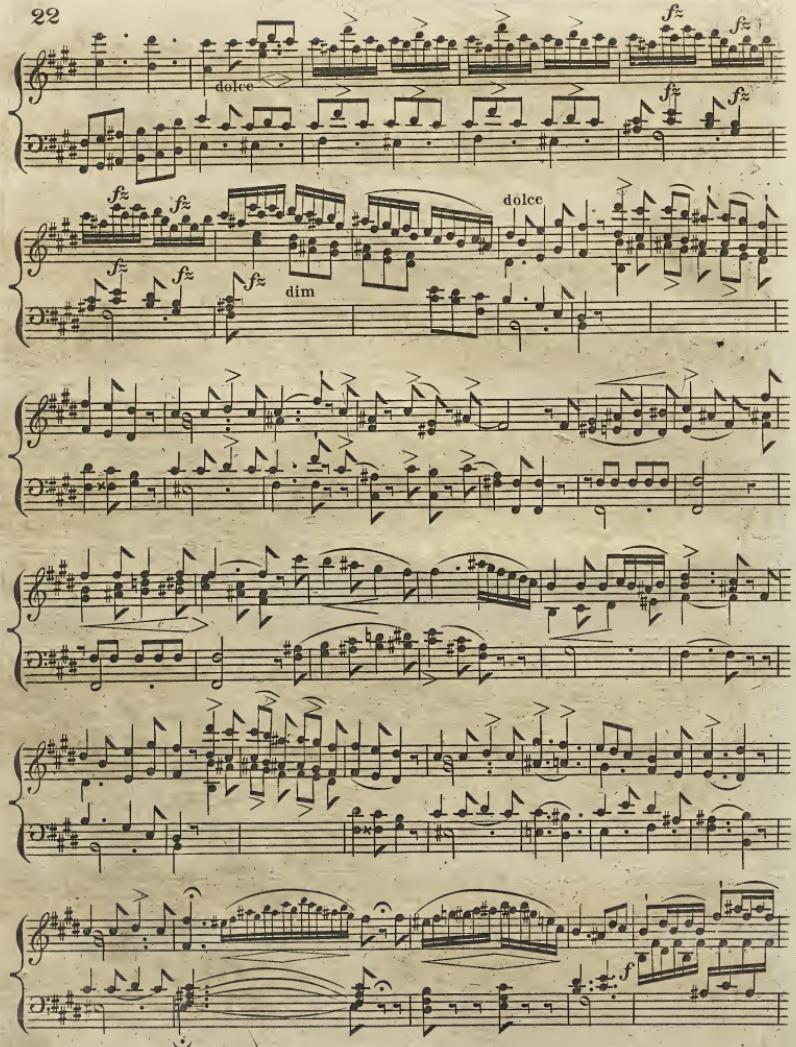
Solo

cres

Steibelt Op. 31

V.S.

22



Steibelt - Op. 33.

Musical score for Op. 33, featuring six staves of music for two oboes and strings. The score includes dynamic markings like *dolce*, *f*, *p*, crescendo, and decrescendo, and performance instructions like "Oboe Solo." and "V. S."

24

Musical score for orchestra and organ, page 24. The score consists of six staves. The top two staves are for strings (Violins I & II, Violas, Cellos), the third staff is for double basses, the fourth staff is for woodwinds (Oboe Solo), and the bottom two staves are for brass (Trombones). The key signature is A major (three sharps). Measure 1 starts with a forte dynamic. Measure 2 begins with a forte dynamic followed by a melodic line in the woodwind part. Measures 3-4 show a transition with various dynamics (e.g., piano, forte, piano) and articulations like staccato dots. Measure 5 features a melodic line in the woodwind part with a dynamic of *loc.* Measures 6-7 continue with melodic lines in the woodwind and brass parts. Measure 8 ends with a dynamic of *ritard.* Measures 9-10 begin with a dynamic of *a tempo*. Measures 11-12 show a continuation of the melodic lines. Measure 13 ends with a dynamic of *dim.* Measures 14-15 continue with melodic lines. Measure 16 ends with a dynamic of *ritard.* Measures 17-18 continue with melodic lines. Measure 19 ends with a dynamic of *ritard.*

a tempo

cres

SN2

loco

f tutti

Cors et Oboes

dim

fz Solo pp crescendo V.S.

26

ALLEGRO MODERATO.

Piano Forte with the full Orchestra.

loco

Stiebelt - Op:33.

Flute Solo

dim

cres

cres

dim f pp # crescendo

fagotti solo.

Oboe Solo.

pp

V. S.

28

x legato. dim

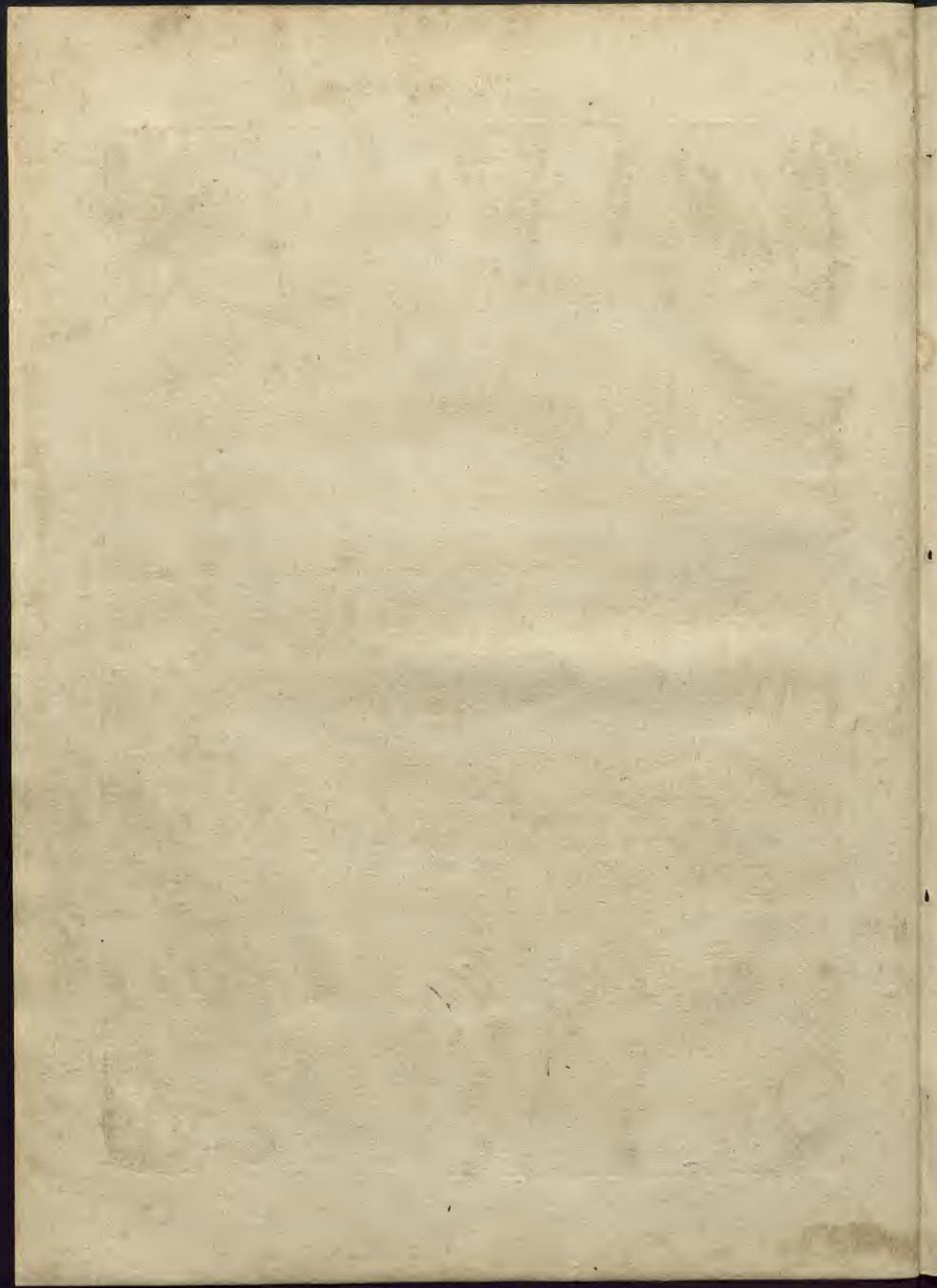
cres dim *Tempo primo*

x

ff

Oboe Solo

Musical score page 29 featuring five staves of piano music. The key signature is D major (two sharps). The first staff begins with a dynamic *f*. The second staff contains the instruction *ritardando*. The third staff ends with a dynamic *f*. The fourth staff starts with *s'va*. The fifth staff concludes with *tutti f FINIS.*





2

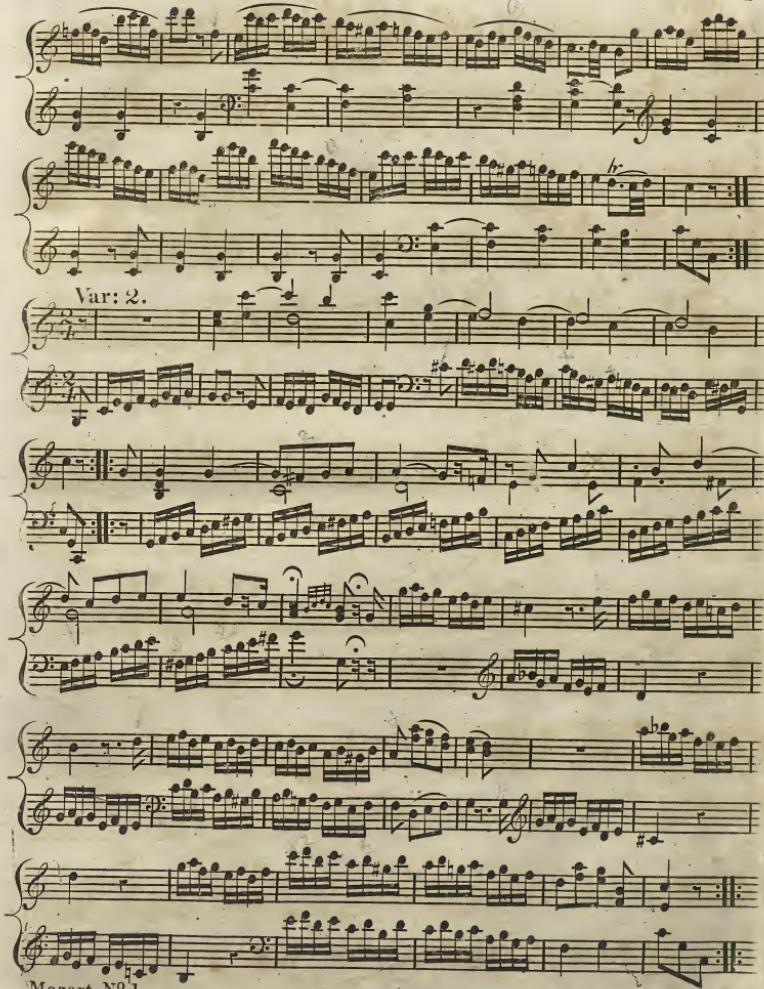
THEMA *Leison Dormoit*

M Mozart

N^o 1.

Var. 1.

Mozart N^o 1



Mozart N° 1

4

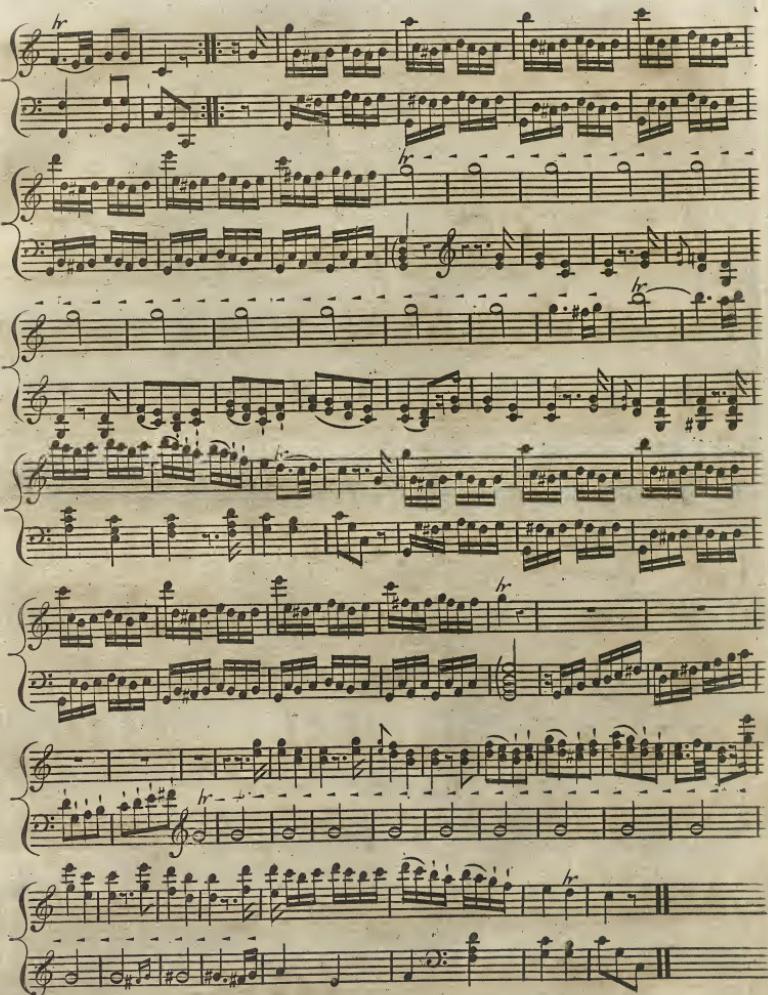
Var: 3.

Musical score for Var: 3, consisting of six staves of music for two voices (Soprano and Alto) and piano. The music is in common time. The vocal parts are written in soprano and alto clefs, with dynamic markings such as forte (f), piano (p), and sforzando (sf). The piano part is in the bass clef. The score includes various musical techniques like eighth-note patterns, sixteenth-note chords, and grace notes.

Var: 4.

Musical score for Var: 4, consisting of four staves of music for two voices (Soprano and Alto) and piano. The music is in common time. The vocal parts are written in soprano and alto clefs. The piano part is in the bass clef. The score features eighth-note patterns and sixteenth-note chords.

Mozart N° 1



Mozart N° 1

Var:5. Minore.

Adagio

Tempo Primo

Var: 6. Majore.

Var. 7.

The musical score consists of six staves of handwritten notation. It is divided into two systems by a double bar line with repeat dots. The first system begins in G major (two sharps) and ends in D major (one sharp). The second system begins in D major and ends in A major (no sharps or flats). The notation includes various note values (eighth notes, sixteenth notes), rests, and dynamic markings like forte and piano. The manuscript is written in black ink on aged paper.

Var:8.

Adagio.

Mozart N°1.

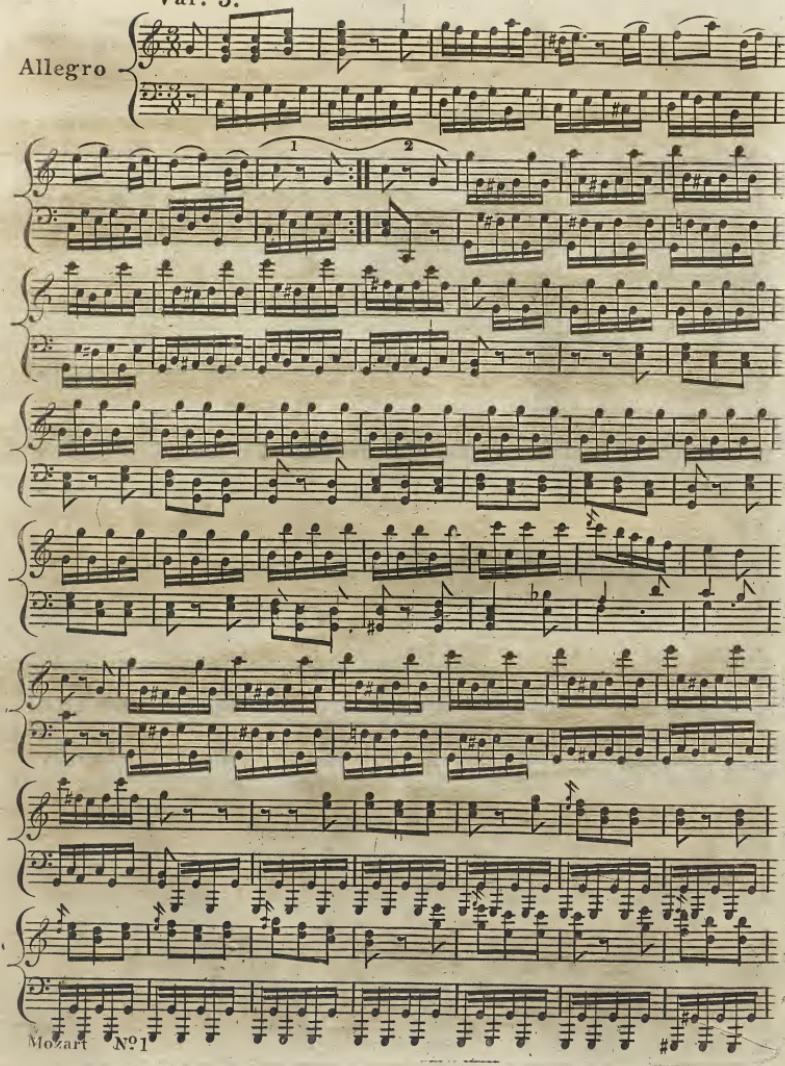
V.S.



Mozart N° 1.

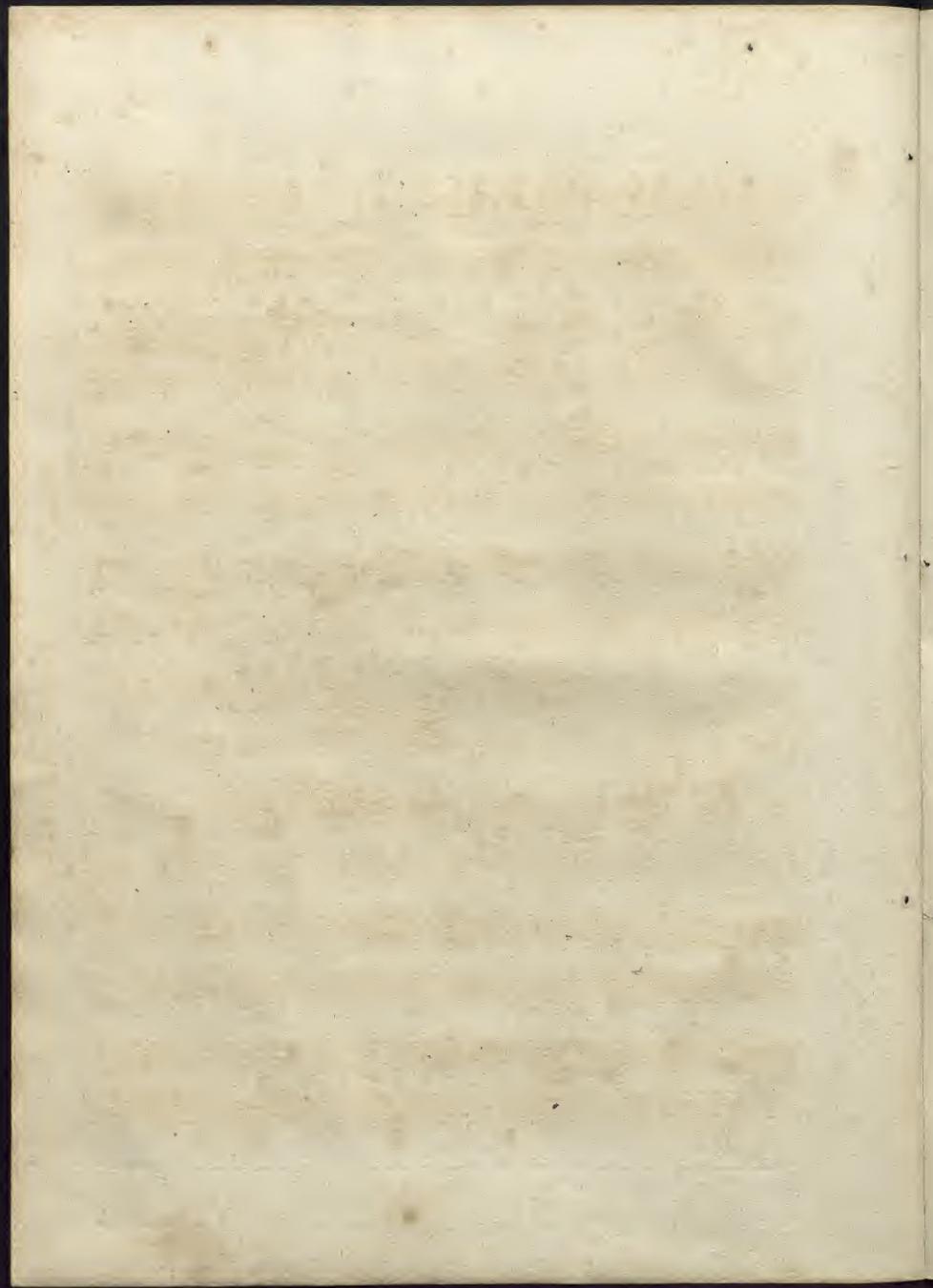
Var: 5.

Allegro



A handwritten musical score for piano, featuring four staves of music. The first three staves begin with a treble clef, a bass clef, and another bass clef respectively. The fourth staff begins with a treble clef. The music consists of various note heads and stems, with some being connected by horizontal lines. The score includes several rests and dynamic markings. A bracket labeled "Cadenza" is positioned over the third staff. The tempo is marked "Tempo Primo" at the start of the fourth staff. The score is signed "Mozart N° 1" at the bottom left.

Mozart N° 1



M O Z A R T ' S
Overture
La Clemenza di Tito.

FOR
TWO PERFORMERS
on the
Piano Forte.

with Accompaniments for
Flute and Violoncello.

adapted & Inscribed to

Miss Mary Wyke

By
J. MAZZINGHI.

Edited at the Hall.

L O N D O N .

P. 3^o

Printed by Goulding, D'Uxaine, Potter & C^o, 20, Soho Square, & to be had at 7, Westumberland Street, Dublin.

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AND VIOLONCELLO.

SECONDO

OVERTURE La Clemenza di Tito.

ALLEGRO

The musical score for the Overture 'La Clemenza di Tito' in the Secondo (Violin 2) part. The score is written for two violins, violoncello, double bass, and strings. The key signature changes frequently, including C major, F major, G major, D major, and E major. Dynamics such as *f* (fortissimo), *p* (pianissimo), and *cres* (crescendo) are indicated. The tempo is *ALLEGRO*.

Ov: La Clemenza D.

PRIMO

3

OVERTURE La Clemenza di Tito

ALLEGRO

The musical score consists of eight staves of music. The first staff begins with a dynamic of *f*. The second staff starts with *f*, followed by *p*. The third staff starts with *f*, followed by *p*. The fourth staff starts with *f*, followed by *p*. The fifth staff starts with *p*, followed by *f*. The sixth staff starts with *f*, followed by *f*. The seventh staff starts with *f*, followed by *sforzando* (*s*) and *dol* (dolcissimo). The eighth staff starts with *p*, followed by *f*.

Ov: La Clemenza.

SE CONDO

A handwritten musical score for two staves, labeled "SE CONDO". The score is composed of eight staves of music, each with a different key signature and time signature. The first staff uses a treble clef and a common time signature, with dynamics including *p*, *f*, and *s*. The second staff uses a bass clef and a common time signature, with dynamics including *p*, *f*, and *s*. The third staff uses a treble clef and a common time signature, with dynamics including *eres*, *rif*, *p*, and *f*. The fourth staff uses a bass clef and a common time signature, with dynamics including *p*. The fifth staff uses a treble clef and a common time signature, with dynamics including *p*. The sixth staff uses a bass clef and a common time signature, with dynamics including *p*. The seventh staff uses a treble clef and a common time signature, with dynamics including *f*. The eighth staff uses a bass clef and a common time signature, with dynamics including *rif*, *rif*, *f*, and *p*.

Ov: La Clemenza D.

PRIMO

5

PRIMO

5

loco

p

loco

8 -

sf

sf

f

p

eres

loco

h

p

sp

dol

p

loco

8 -

<

<

f

loco

s

s

f

s

p

Ov: La Clemenza D.

eres

fp

fp

fp

fp

fp

eres

rf

f

p

rf

sf

sf

eres

rf

p dol

1 2 3 p

p

p

8 -

f *f* *cres* *p*

f *f* *cres* *fp* *sp* *sp* *sp*

sp *sp* *sp* *fp* *p* *f* *f*

8 -

f *f* *fp* *fp* *f* *f* *f*

8 -

loc *p* *f* *f* *f*

8 -

cres *f* *dol* *f* *p*

8 -

Dol *f* *f* *dol*

8 -

p *dol* *f*

Ov: La Clemenza D.

The musical score is divided into eight systems by brace lines. The top staff uses a bass clef and a common time signature. The bottom staff uses a bass clef and a common time signature. Dynamics include *f*, *ff*, *p*, *cresc.*, *sforz.*, and *f*. The music features complex rhythmic patterns, including sixteenth-note figures and sustained notes.

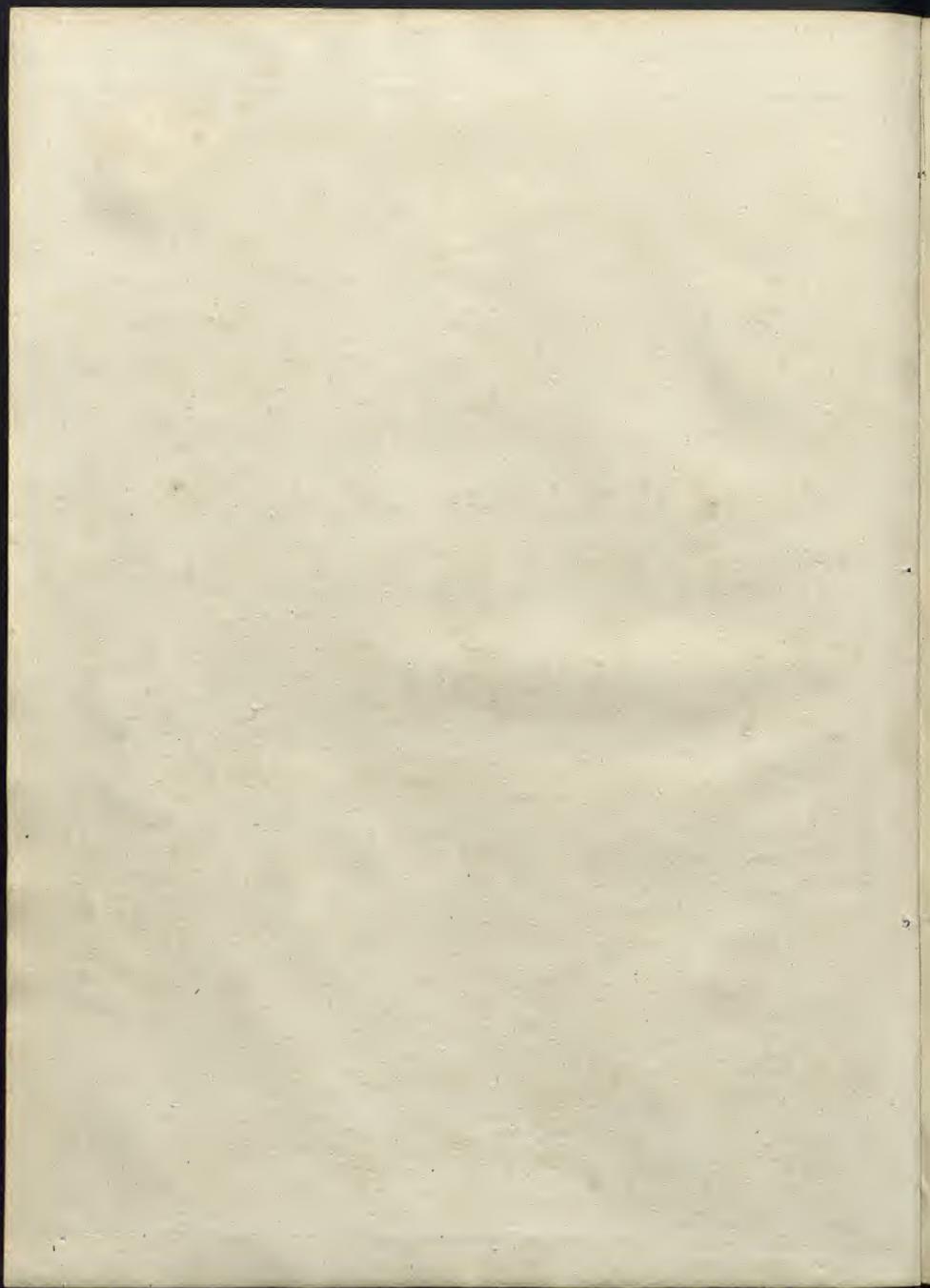
Ov:La Clemenza D.

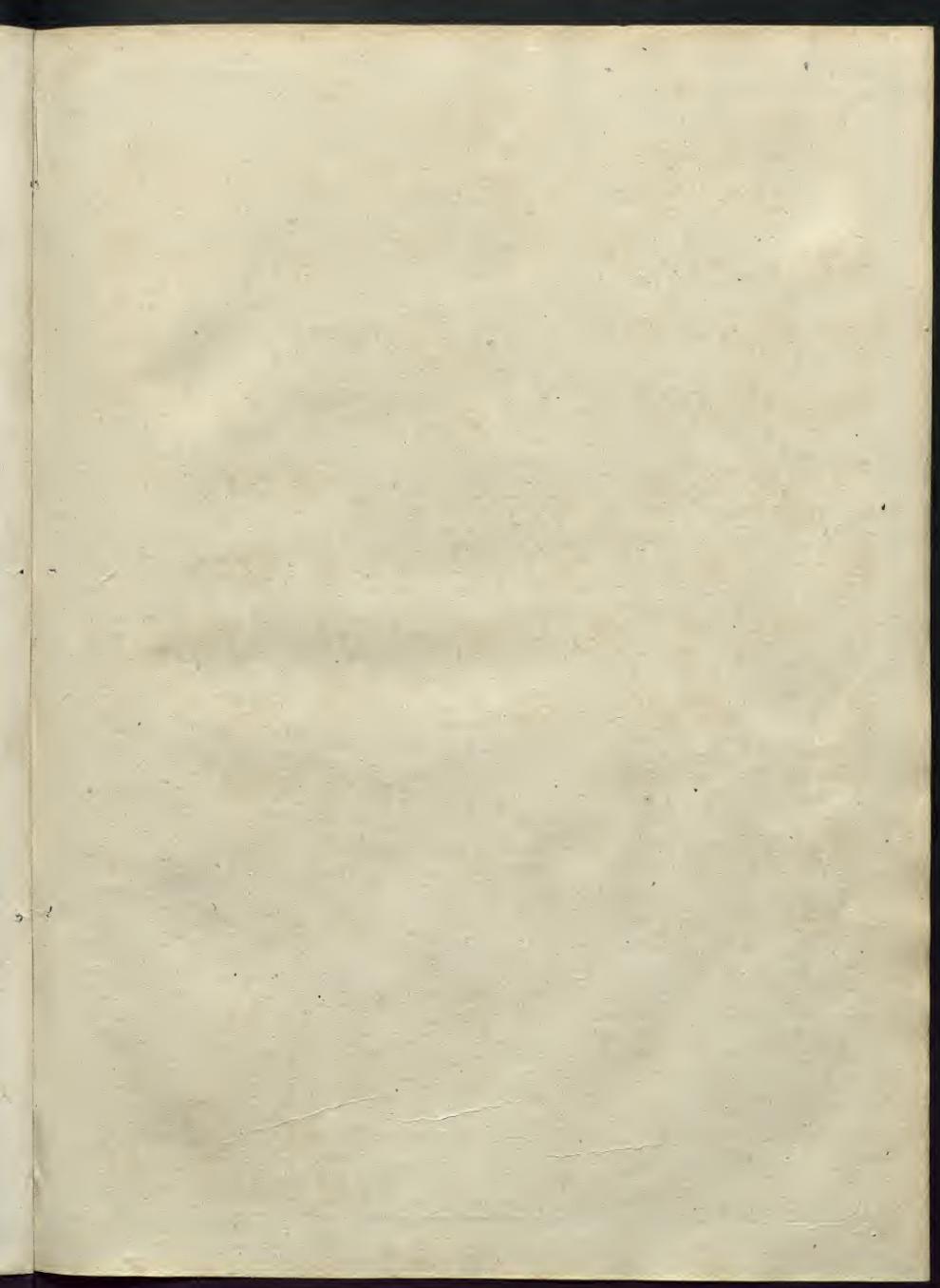
P R I M O

9

The image shows a page of sheet music for piano, consisting of five staves. The music is in common time. The first staff starts with a forte dynamic (f). The second staff begins with a piano dynamic (p). The third staff features a dynamic marking 'loco' above the staff. The fourth staff contains lyrics 'eres' with dynamics 'f' and 'rf'. The fifth staff concludes with a forte dynamic (f). The music includes various note heads, stems, and bar lines, typical of classical piano notation.

Ov:La Clemenza D.





FLAUTO

OVERTURE.

ALLEGRO

The musical score for the Flute part of the Overture consists of 18 staves of sixteenth-note patterns. The dynamics throughout the piece are varied, including forte (f), sforzando (s), piano (p), crescendo (cres), decrescendo (decres), and dolce (Dol). The first staff begins with a forte dynamic (f). Subsequent staves feature various dynamics such as piano (p), forte (f), sforzando (sf), and dolce (Dol). The notation includes slurs, grace notes, and accidentals. The piece concludes with a final dynamic of sf.

VIOLONCELLO

OVERTURE.

AU LIE

ALLEGRO

3

f *fp*

f *fp* *f* *p* *cres*

ff

sf *fp* *sf* *cres* *p*

p *p* *Dol*

f *loco* *ff* *fp* *y*

sf *sp* *sp* *sp* *sp* *sp* *sp* *loco* *sp* *sp*

f *fp* *f* *ff* *Dol*

p *Dol*

f *fp* *f* *ff* *Dol*

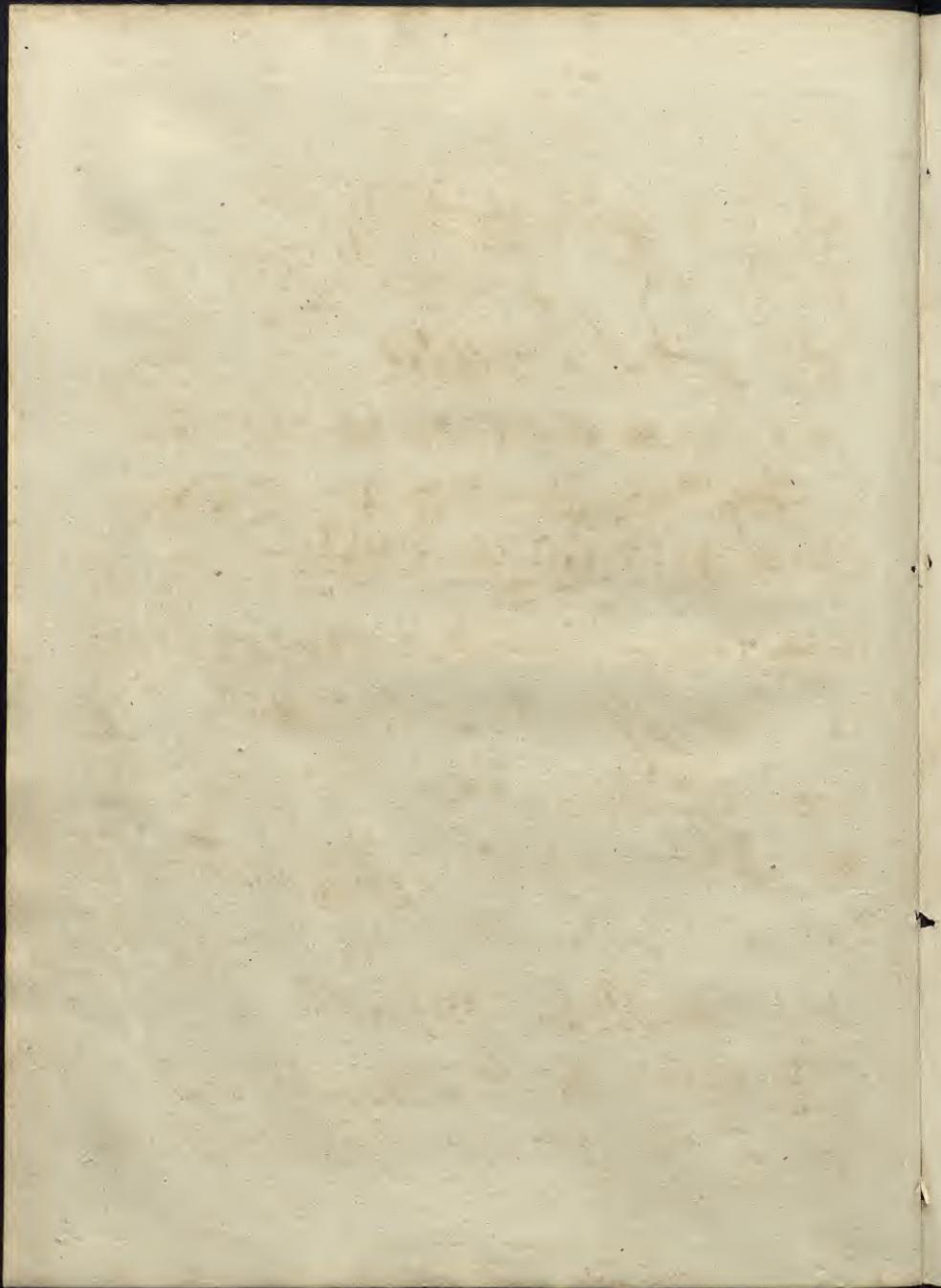
fp

f *fp* *f* *p* *cres*

ff

y *ff*

cres *ff*



A
Sonata
for the Grand or Small
Piano Forte,
with Additional keys.
Composed & Dedicated
To
Mrs Chinnery,
BY
J. L. Dussek.

Op. 24.

Pr. 2/6.

London, Printed by Gaulting & Comp^y; 20, Soho Sq; & sold at 7, Westmoreland Street, Dublin.

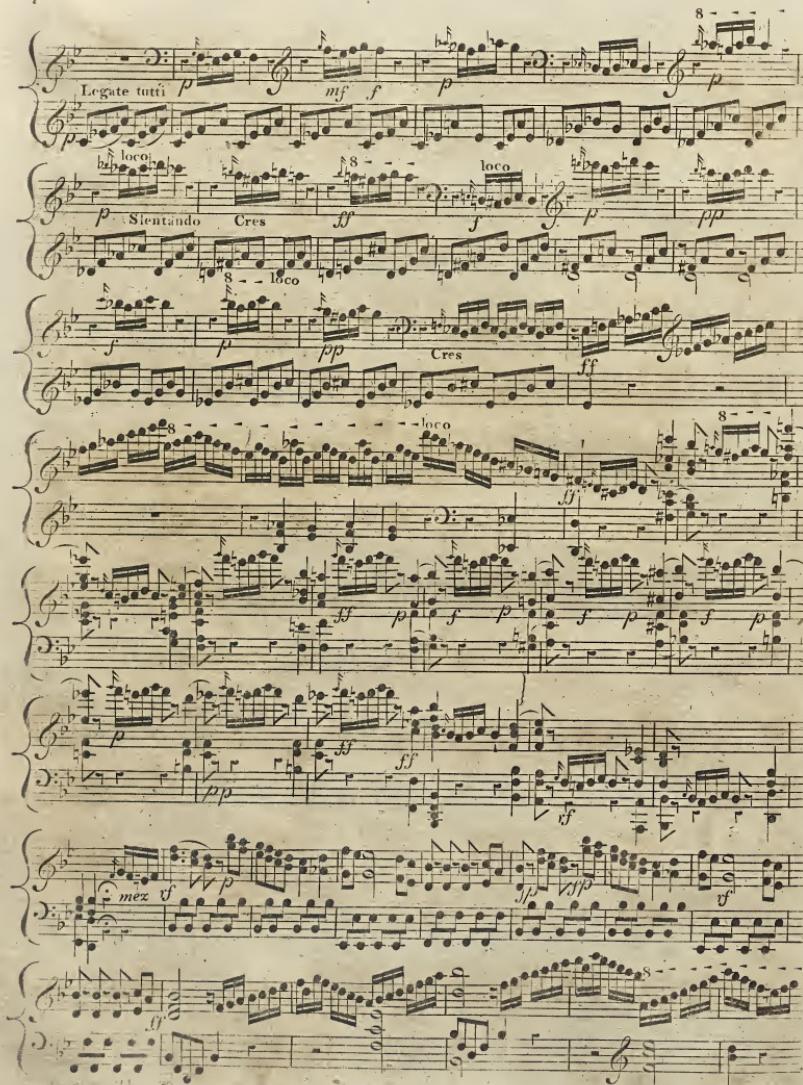
Where may be had all the above Authors Works.

SONATA.

Allegro con Spirito.

The musical score consists of eight staves of handwritten notation. The first staff begins with a treble clef, a G minor key signature, and a common time signature. It features sixteenth-note patterns and includes dynamic markings such as *sf*, *p*, *mf*, and *rif*. The second staff starts with a bass clef, a G minor key signature, and a common time signature. It contains eighth-note patterns and dynamic markings like *f*, *p*, *pp*, and *ppp*. The third staff begins with a treble clef, a G minor key signature, and a common time signature, with dynamic *sf* and a tempo marking *Loco*. The fourth staff starts with a bass clef, a G minor key signature, and a common time signature. The fifth staff begins with a treble clef, a G minor key signature, and a common time signature. The sixth staff begins with a bass clef, a G minor key signature, and a common time signature. The seventh staff begins with a treble clef, a G minor key signature, and a common time signature, with a dynamic marking *con espress:*. The eighth staff begins with a bass clef, a G minor key signature, and a common time signature, ending with a dynamic *rif*.

A handwritten musical score for two staves, likely for piano or harpsichord. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes frequently, indicated by various sharps and flats. The time signature also varies. The score consists of eight systems of music. The first system starts with a treble clef, a key signature of one flat, and common time. The second system begins with a bass clef, a key signature of one flat, and common time. The third system starts with a treble clef, a key signature of one flat, and common time. The fourth system begins with a bass clef, a key signature of one flat, and common time. The fifth system starts with a treble clef, a key signature of one flat, and common time. The sixth system begins with a bass clef, a key signature of one flat, and common time. The seventh system starts with a treble clef, a key signature of one flat, and common time. The eighth system begins with a bass clef, a key signature of one flat, and common time. There are several performance markings: 'Loco' appears twice, 'sve' appears twice, and dynamic markings like 'p' (piano) and 'ff' (fortissimo) are used.





R O N D O .

Pastorale Allegretto pp

Moderato con espressione.

loco

Dussek op: 24

smor.

mez.

loco

pp

loco

ff

ff

MINORE.
Cresc.
ff
pp
ff
ff

A handwritten musical score for two staves, likely for piano or harpsichord. The music consists of six systems of music, each starting with a treble clef and a B-flat key signature. The first system begins with a dynamic of *dim.* The second system starts with *p*, followed by *pp*. The third system starts with *f*, followed by *ff*. The fourth system starts with *p*, followed by *mez*, then *pp*. The fifth system starts with *ff*. The sixth system starts with *Cres*, followed by *f*. The score includes various note heads, stems, and bar lines. The page number 9 is at the top right, and the publisher's name "Dussek Op: 24" is at the bottom left.

10

ff Dim p pp
loco

ff

pp mez

ff

Dim

f p Dol p

loco

ss

Dussek Op: 24

The Harmonious Blacksmith,

A favorite Air, with

Variations.

G. F. HANDEL.

Pr. 1/2

London, Published by W^m Dale, 8, Poultry.

AIR



DOUBLE. I.



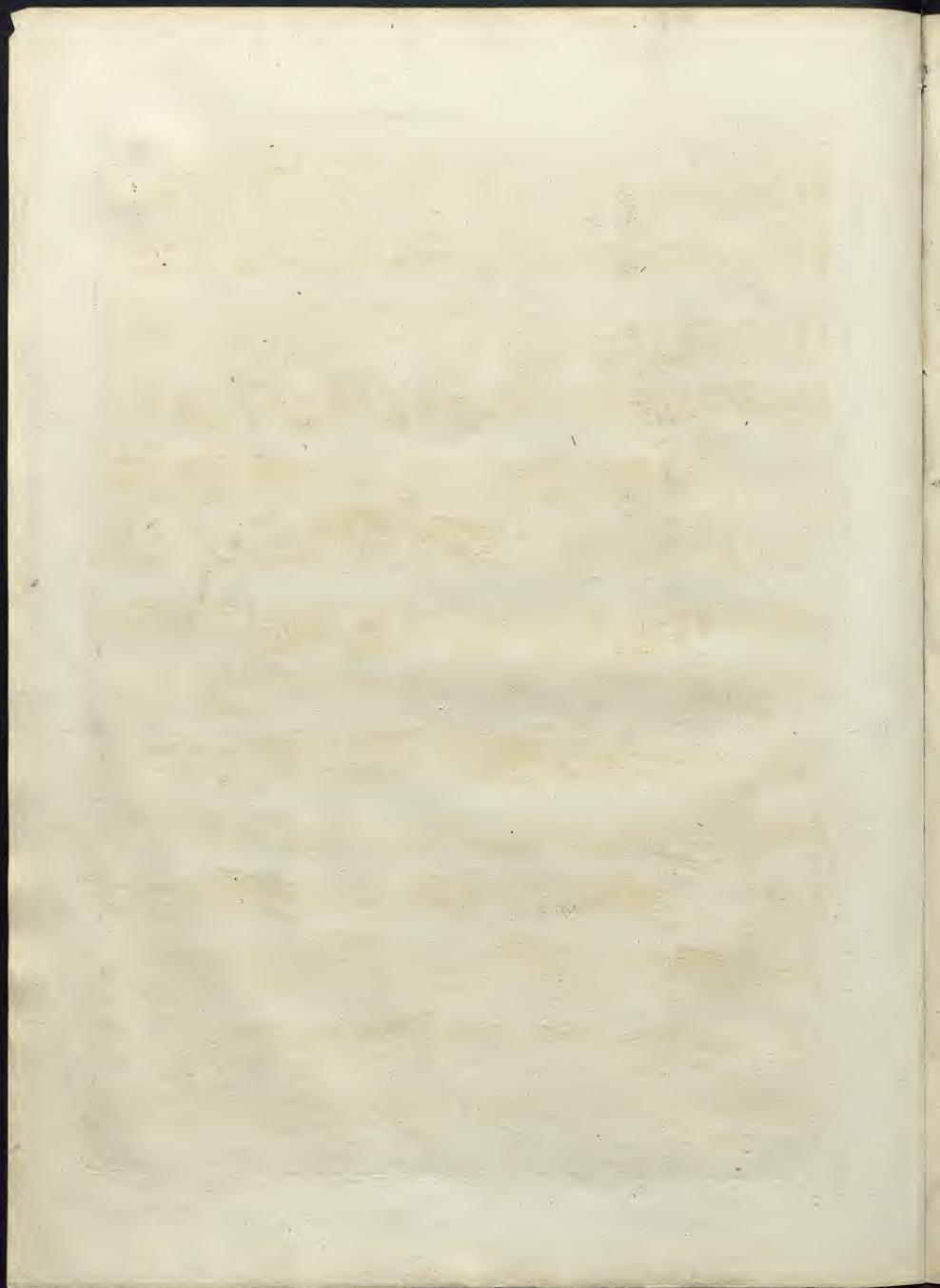
V. S.

DOUBLE. 2.

DOUBLE. 3.

DOUBLE. 4.

DOUBLE. 5.



A

R O N D O

For the

Piano Forte,

with an

Accompaniment for the Violin.

Composed

By

CHARLES FREDERICK HORN.

London Printed by Goulding D'Almaine Pettey & C^o.
No 20. Soho Square & 7 Westmoreland Street. Dublin.

2

RONDO

The musical score consists of two staves of handwritten notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music is primarily composed of eighth and sixteenth notes. Various dynamics are indicated throughout, including *f*, *p*, *pp*, and *Dim.*. Performance instructions like "Fin." and "Horn's Rondo" are also present. The score is divided into sections by vertical bar lines and measures.

Horn's Rondo

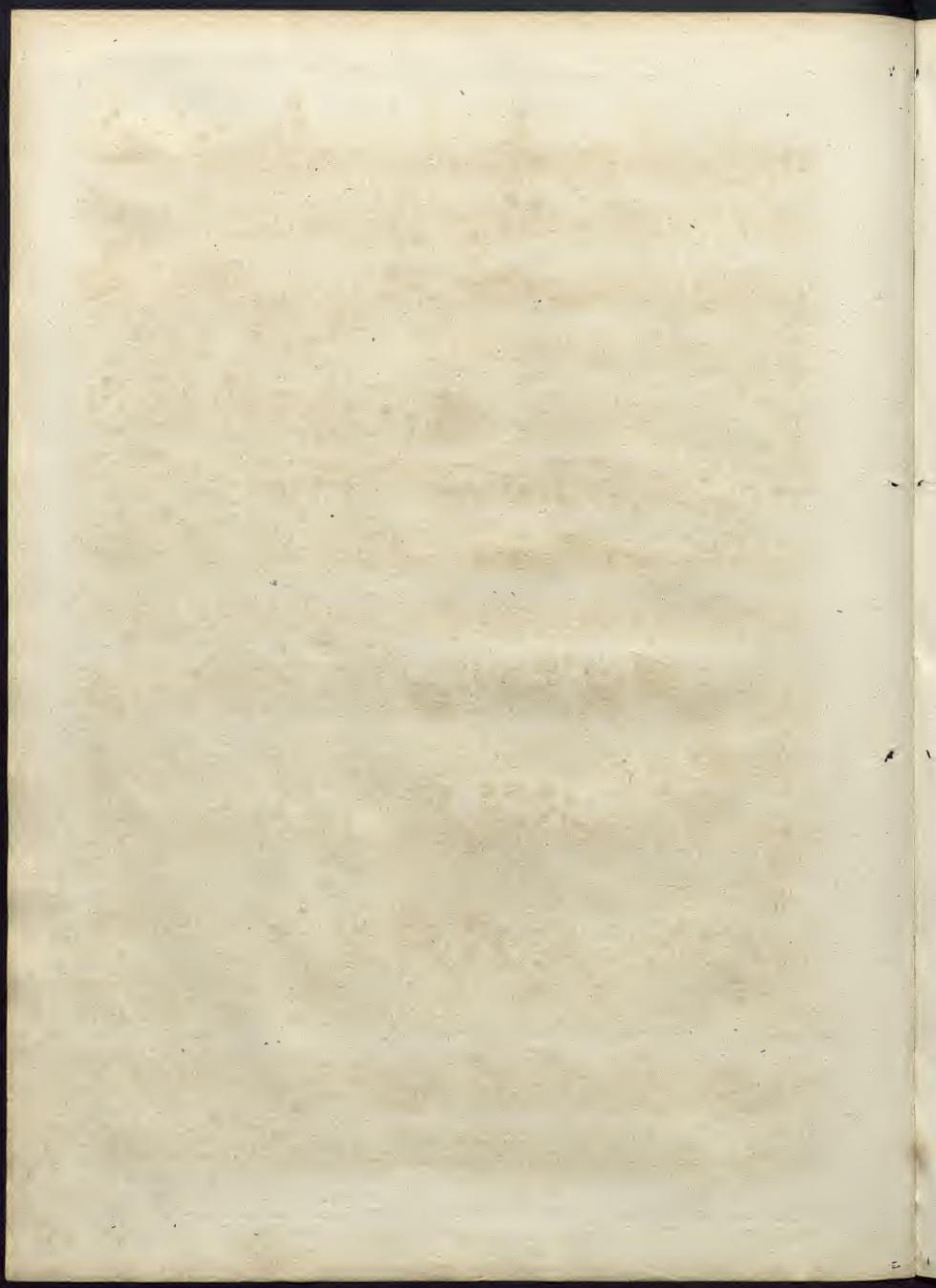


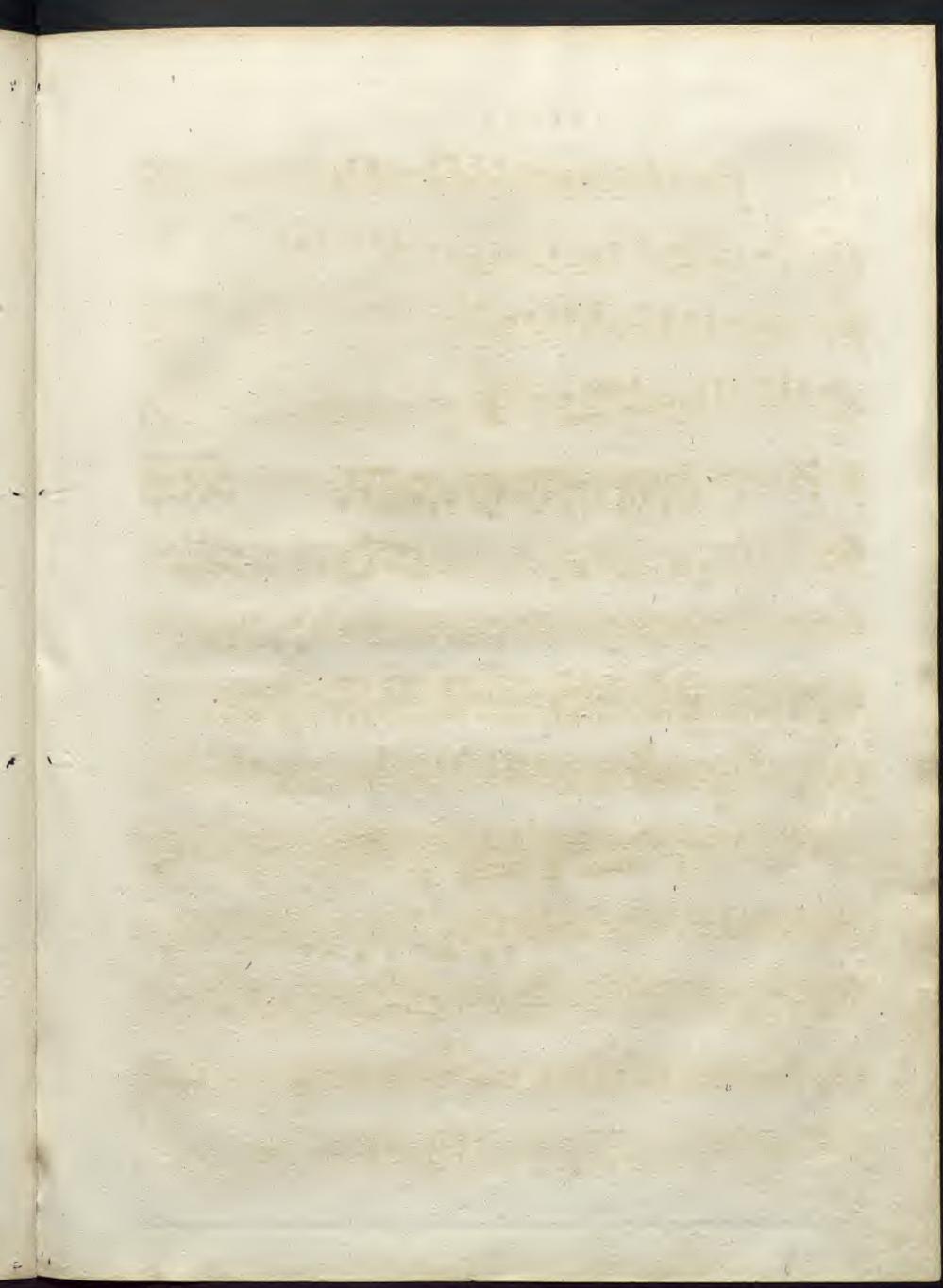
Horn's Rondo



Horn's Rondo







V I O L I N O .

RONDO

The sheet music consists of 14 staves of musical notation for violin. The key signature is one sharp (G major). The time signature is 8/8 throughout. The music is divided into sections by measure numbers (7, 3, 3, 2, 4, 2, Dim, Cres, 10, ff, p, 4, f, 3) and dynamics (p, pp, f, ff, Cres, Horn's Rondo, Da Capo). The first section (measures 1-6) features eighth-note patterns. The second section (measures 7-11) includes sixteenth-note patterns. The third section (measures 12-14) concludes with a forte dynamic (ff) followed by a piano dynamic (p). The final section (measures 15-16) begins with a forte dynamic (f) and ends with a da capo instruction.

Cres
Horn's Rondo

Da Capo

V I O L . O N C E L L O

R O N D O 8

3

Dim

2

4

pp

pp

12

Smors

Dim p

4

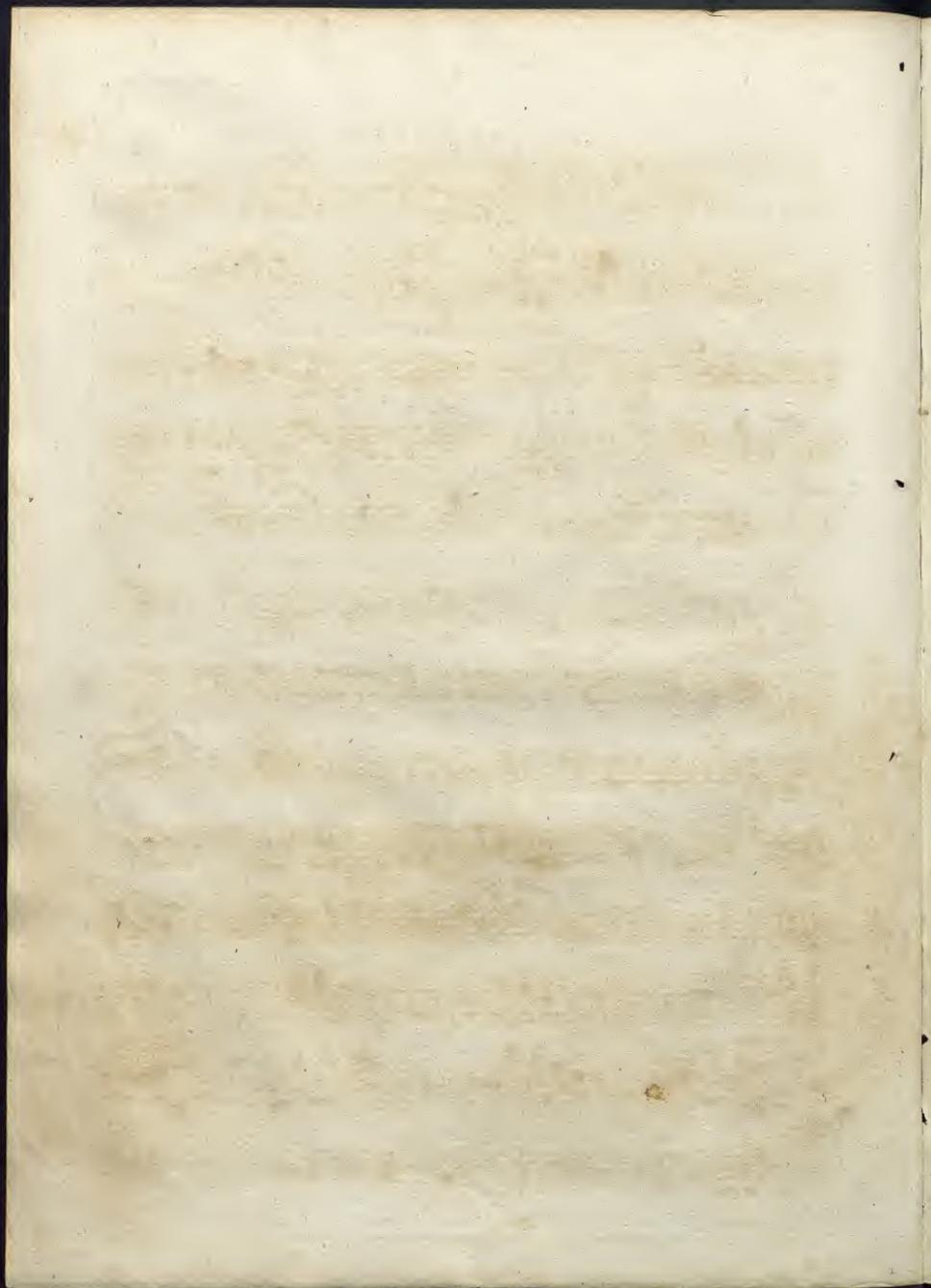
p'

5

f

5

Da Capo



Batti Batti O bel Masetto. ¹
ARIA,
in the Opera of **IL DON GIOVANNI**, Composed by
Mozart.

Price 1/6

London, Published by J. Power, 34. Strand.

ANDANTE GRAZIOSO.

ZERLINA.

PIANO

FORTE.

Sempre Legato.

Batti Batti o bel Masetto la tua pove-ra Zen.li-na stard qui co-meAgnel

li-na le tue bot-te ad as-pet-tar bat-ti bat-ti la tua Zer-li-na sta-rò qui sta-rò qui le tue bot-te ad as-pet-tar.

lascie-ro straziar mi il crine.

390

2

lascie - rò ca-var mi gl'occhi e le ca - re tue ma - ni - ne lie - ta poi sa-prò ba -
 clar sa - prò - ba ciar ba ciar sa - prò - sa - prò ba -
 ciar Batti Batti o, bel Ma-set-to la tua po - ve - ra. Zer -
 li-na stard quì come Agnel li - na le tue botte ad as - pettar. O bel Ma -
 setto Batti batti starò quì stard quì le tue botte ad as - pettar.

Ah lo ve - do non hai co - re

Ah. non hai, co - re ah lo ve - do non hai co - re.

Cresc.

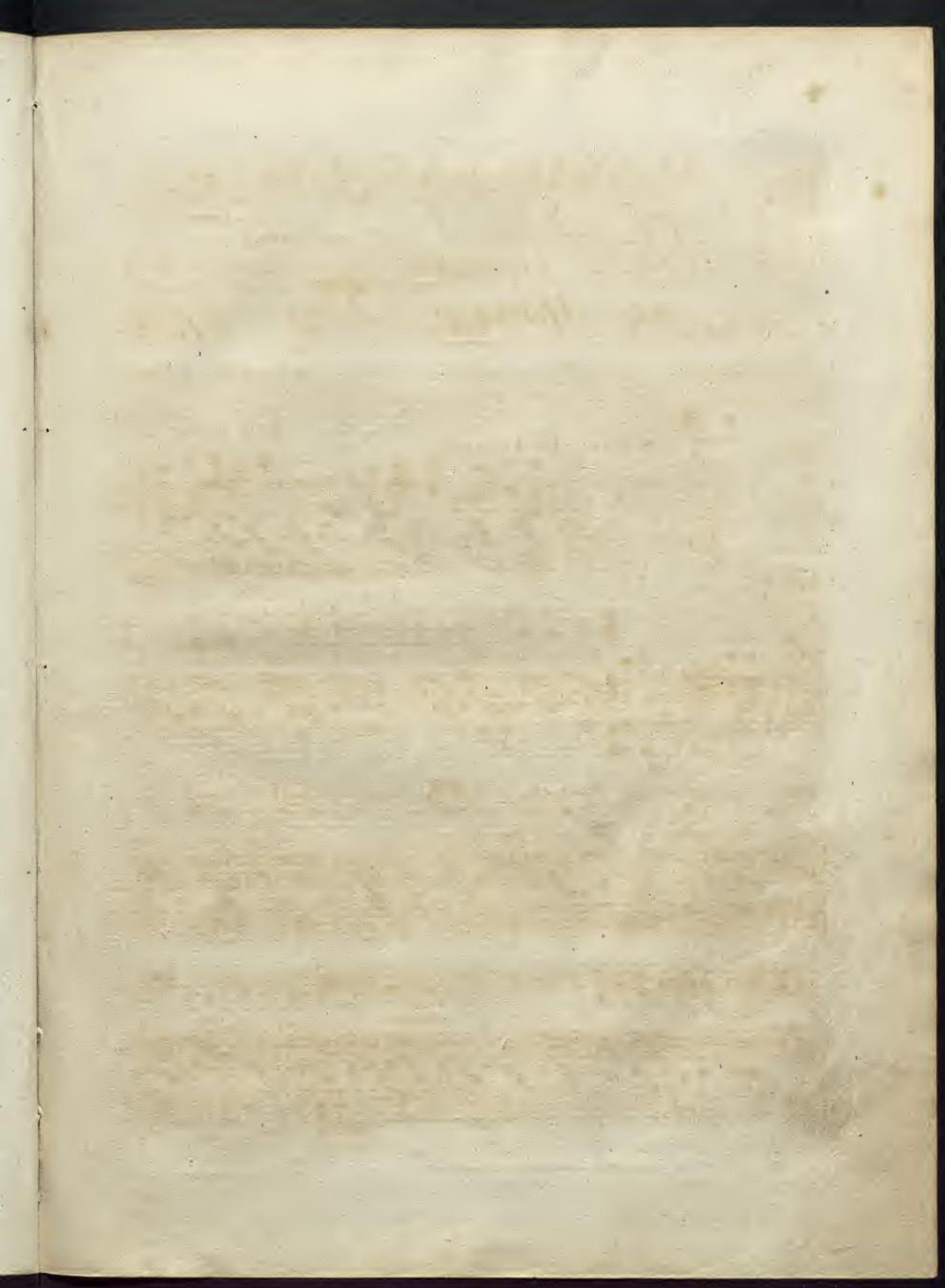
Pace pa-ce vi-ta mi-a pa-ce pa-ce vi-ta mi - a in con-ten-ti ed al - le

ALLEGRETTO.

gris - - not - te e dì vo-gliam pas - sar not - te e

dì vo-gliam pas - sar - - - not - te e dì vo-gliam pas - sar - - -

4
 - not - te e dì vo - gлиam pas - sar. Pa - ce pa - ce vi - ta
 mi - a pa - ce pa - ce vi - ta mi - a in con - ten - ti ed al - le - грия - notte e
 di vo - gлиam pas - sar si si si si si not - te e dì vo - gлиam pas - sar si si si si si
 si not - te e dì vo - gлиam pas - sar vo - gлиam vo - gлиam pas - sar vo -
 gliam vo - gлиam pas - sar.



DONNE LAMORE
Venetian Canzonet

Composed by

Sig: Mayer of Venice

Pr. 1. 8

London. Published by Goulding, D'Almaine, Letter & C° 20, Soho Sq. & to be had at J. Weston, St. Dublin

Voce

Scherzando Allegretto

Harp or

piano Forte

Don-ne l'a-mo-re e' scaltro pargo-let-to

chi glio fre il pet-to a grān periglio va u - milein volto do -

manda pria ri - cetto ma quandoe accolto ti - ranno poi si fa

a piacere

ma quando e accolto .. ti - rano poi si fa fallace e il no inganna il si il

a tempo

no il si il si il no di questo tradi - tore di questo tradi - tore

Don-ne fa - mo re e scalstro pargo - letto chigli offre il pet - to a

gran periglio va a gran periglio va a gran periglio va.

Ma donne amore

Che importa se fallace

Piacer verace

E quel che solo ei da. Fine,

Guerra dilecta

Val piu che oziosa pace

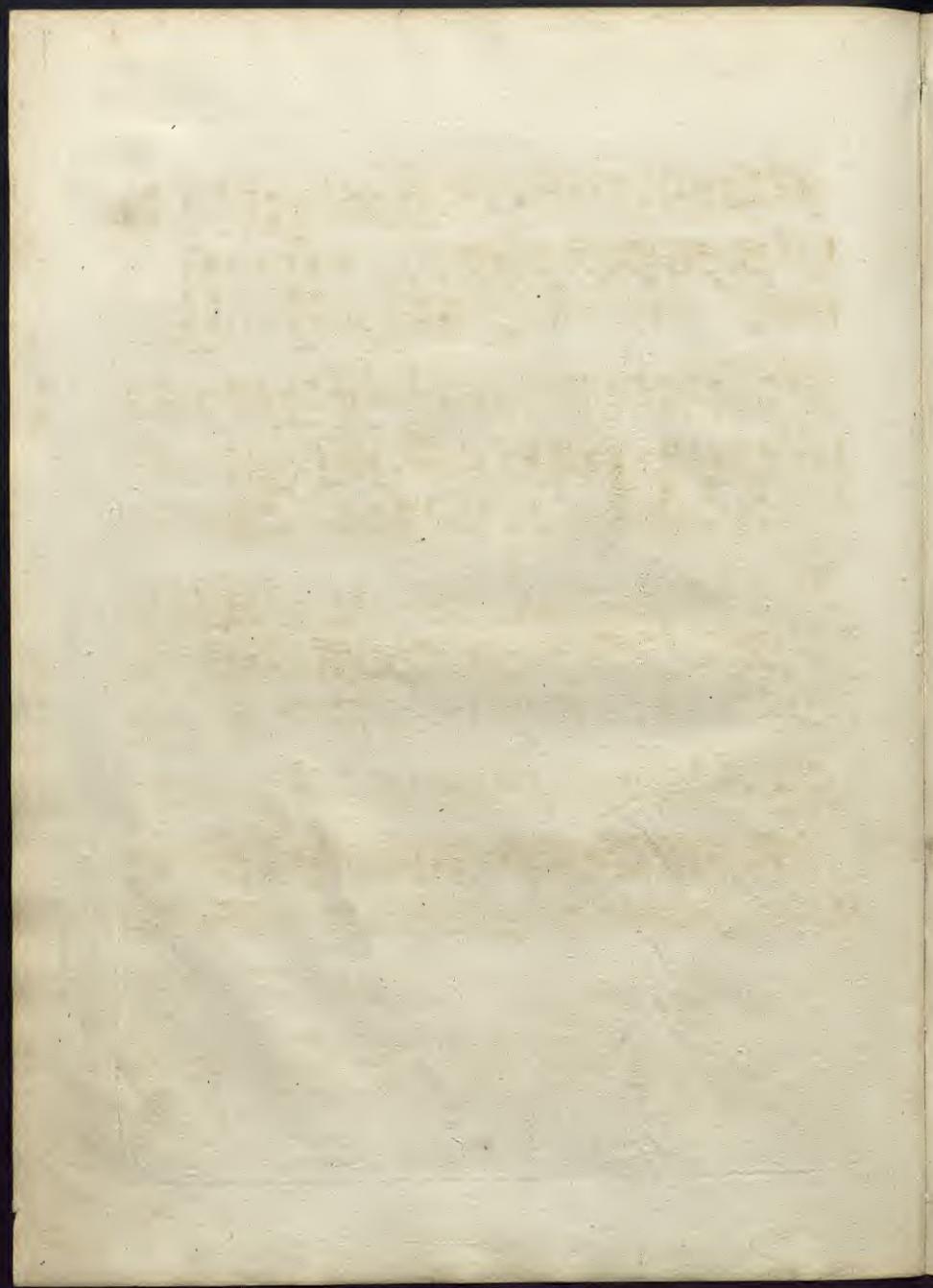
Laccio che aletta

Val piu che liberta

Ma un dolce si

Compensa ogni dolore.

* Da Carpo. Ah donne amore &c.



Air
ITALIAN ARIETTE,
With an Accompaniment

FOR THE
Piano Forte
Composed by
SIG^R. MAJER.

Ent. at Sta. Hall.

Price 1/-

*London, Printed by Goulding, D'Almaine, Potter & C^o
20, Soho Square &c to be had at 7, Westmoreland Str^r, Dublin.*

Fra l'ombre incerte.

ARIETTE 5.

CANTO.

The musical score consists of two staves. The top staff is for the CANTO (soprano) and the bottom staff is for the PIANO-FORTE. The vocal part begins with "Fra l'ombre incerte e pa-lide". The piano part features a continuous harmonic progression with sustained notes and chords. The vocal line continues with "di mu-ta not = = te o = scu = ra", followed by a melodic line with grace notes. The piano accompaniment provides harmonic support throughout. The vocal line then moves to "lo = re ne son = ni", followed by "pla-ci di" and "piu lu=singar, non cu = ra", "il po = ve = ro mio". The piano part maintains its rhythmic pattern. The vocal line concludes with "cor - piu lu = sin = gar non cu = ra", "il po = ve = ro mi=o". The piano part ends with a final chord.

Fine.

cor - il po - ve = ro mio cor Sen - to che in sen - mi

p

pal - pi - ta e di - ce in su - a fa - vel - la per - che si tar - da? per - che si

f

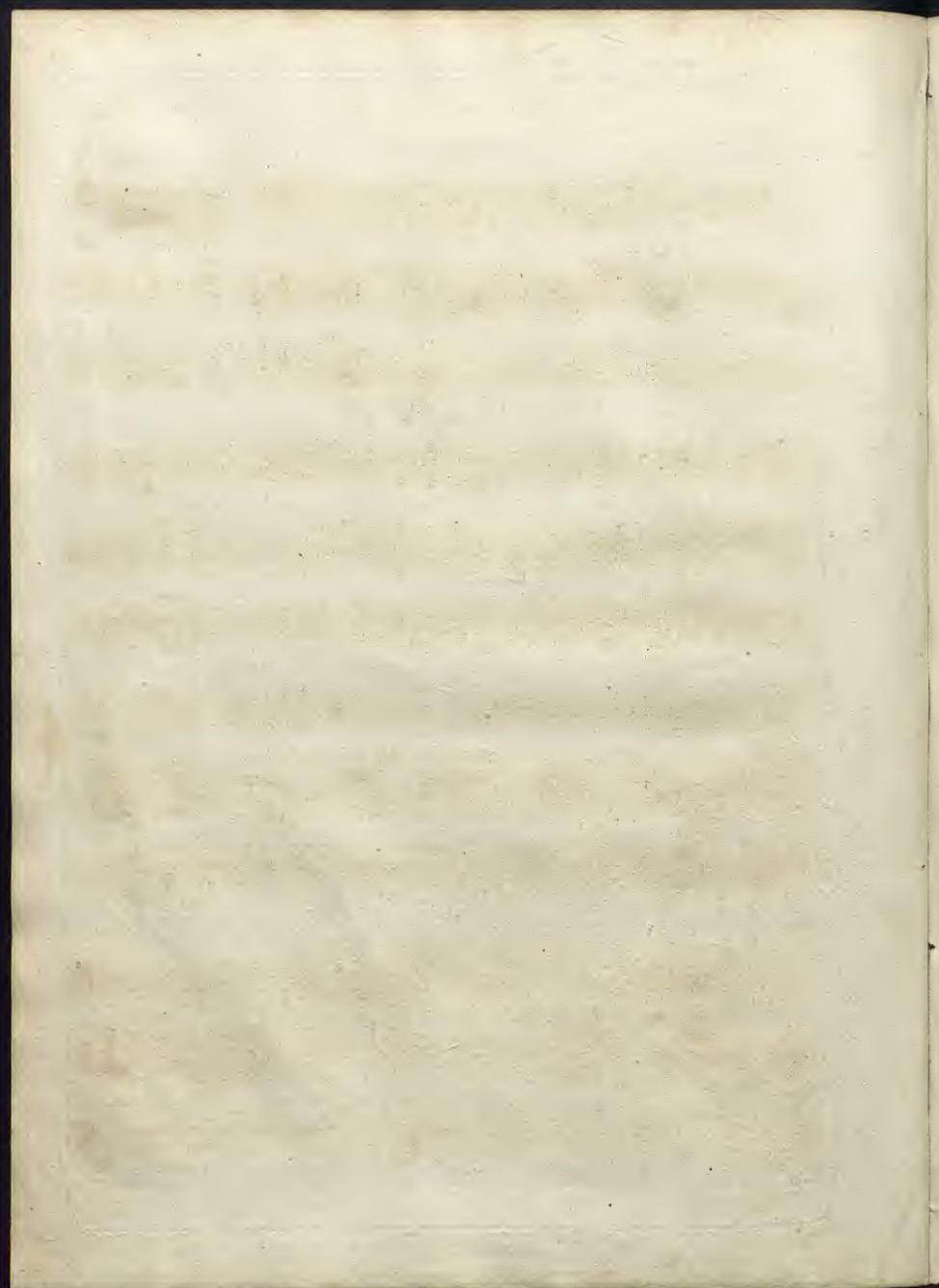
tar - da ah! cer - chisi la - ma - bi - le la bel - la ca - gion del mio do - lor - - - la

f p

bel - la ca - gion del mio do - lor la bel - la ca - gion del mio do - lor

f

Da Capo



Amor perchè m'accendi;

CAVATINA E POLONESE

from the Opera of

L'EREDE DI BEL PRATO,

as Sung by Signor Tramezzani,

with an Accompaniment for the

PIANO FORTE.

Composed by Signor Mosca.

B. 2/—

London Printed by Goulding D'Almaine, Potter & C^o 20, Soho Sq, & to be had at 7, Westmoreland St, Dublin.

LARGHETTO.

The musical score consists of two systems of music. The first system, labeled 'LARGHETTO.', begins with a vocal entry ('VOCE') in treble clef and common time. The piano accompaniment starts with a forte dynamic ('Forte.') in bass clef, followed by a piano dynamic ('PIANO'). The vocal line continues with lyrics: 'A = mor per = chè m'a c = cen = di di'. The piano part features sustained notes and chords. The second system, labeled 'ASTIANATTO.', begins with a piano dynamic ('PIANO') in bass clef. The vocal line continues with lyrics: 'dol = ce fiam = ma il pet = to e'. The piano part continues with sustained notes and chords. The vocal line concludes with the lyrics 'Amor perchè'.

poi del ca = ro og = get = to. per=chè mi
 p p

vuoi pri = var per = chè mi vuoi i pri = var per = chè mi
 vuoi i pri = var

f ff f sf

A = mor per=chè m'ac=cendi di dolce fiamma il pet=to
 sf sf p sf

Amor perchè.

e poi del ca = ro og = get = to perchē mi vuoi pri =

sf *sf* *p*

= var. e poi del ca = ro og = get = to mi vuoi pri =

f *p*

= var. e poi del ca = ro og = get = to mi vuoi pri =

ff *p* *f*

= var - - - mi vuoi mi vuoi pri = var.

ff

Amor perchē

ALLEGRETTO.

Deh! tu mi ren = di contenta l'alma torni la
 calma ces-si il pe=nar. torni la.
 cal = ma ces-si il pe=nar. Deh! tu mi ren = di.
 Amor perchè.

con = ten = ta l'al = ma deh! tu mi ren = di con=ten=ta l'al=ma torni la
 cal = ma ed il pia=cer deh! tu mi ren = di con=ten=ta l'al=ma torni la
 cal = ma ed il pia=cer. Deh! tu mi ren = di contenta l'al = ma torni la
 calma ces=s-i il pe=nar torni la

Amor perchè.

6

cal-ma cessi il penar. Deh! tu mi ren-di deh! tu mi ren-di contenta
l'alma. tor=ni la cal=ma torni la cal=ma cessi il pe=
=nar. torni la cal=ma cessi il penar. torni la cal=ma cessi il pe=
=nar ces=s i il pe=nar ces=s i il pe=nar ces=s
=si il pe=nar.
8-
Amor perché.

Tu che. Avendi,

Cavatina,

Sung by

Mrs ASHE,

With Enthusiastic Applause

at the

Bath Concerts.

COMPOSED

With an Accompaniment for the

PIANO FORTE,

BY

Signor Rossini.

Price 2/-

London, Published by Goulding, D'Almaine, Potter & C°
20 Soho Square, & to be had at Westmoreland Street, Dublin.

Cavatina, nel Soncero di...

Rofini.

ANDANTE Dol

O patria! dolce e ingra - sta patria! alfin a te ri - storno!

io ti - - - sa - luto, o ca - ra terra de - glia - vi miei, ti bacio!

Tu che accendi

é questo per me giorno se = re = no, comin = zia il cor a res = pi =
 p

- rami in se = no! Allegro. Ame = na = i = de! o mio pen =
 f

= sier so = a = ve, solo de miei sos = piri celes = te og = getto!
 ff

io voglio, al = fin. me = ri =

= tar = ti, o pe = zir, a = nima mi = za!

C

C

C

Volti

Tu che accendi

4

Andante Maestoso.

Tu che accendi questo co = z = re, Tu che desti il valor mi = = o, Alma,
 glo = ria, dol = ece a = mo = re, Secon = da = te il bel desi = = o! Cada un
 em = z = pio tra = z = di = zto = re, Co = ro = nate il mio va = lor!

Andante Moderato.

Di tan = ti pal = = pi = ti

Tu che accendi

e tante pe = ne, Dol ce mio be = ne, spe = ro mer-

= cè. Mi ri=ve = dra = i! ti ri=ve = drò!

ti ri=ve = drò! ne' tuo bei ra = z i
dim. b6 pp b6

mi pa = sce = ro de = li = ri, sos = pi = ri, a = ven = ti, con-

= ten = ti, de = li = ri, sos = pi = ri, a = ven = ti, con = ten = ti

Sa = = rà fe = li = = ce il cor nel di = = ce, il mio dess
 ti = = no vi = ci = = no a te Mi ri ve = dra = i,
 ti ri ve = drò! ti ri ve =
 = drò! ne tuo bei ra = = i mi pa = sce = rò mi ri ve =
 dim.
 = dra = = i, ti ri ve = drò, ne' tuo bei ra = = i mi pa scerò mi ri ve =
 sf

Tu che accendi

dra = i ti ri = ve = drò ne' tuo! bei ra = = i mi pasce =

sf

= rò mi pa = = sce = = rò mi pa = = sce =

pp

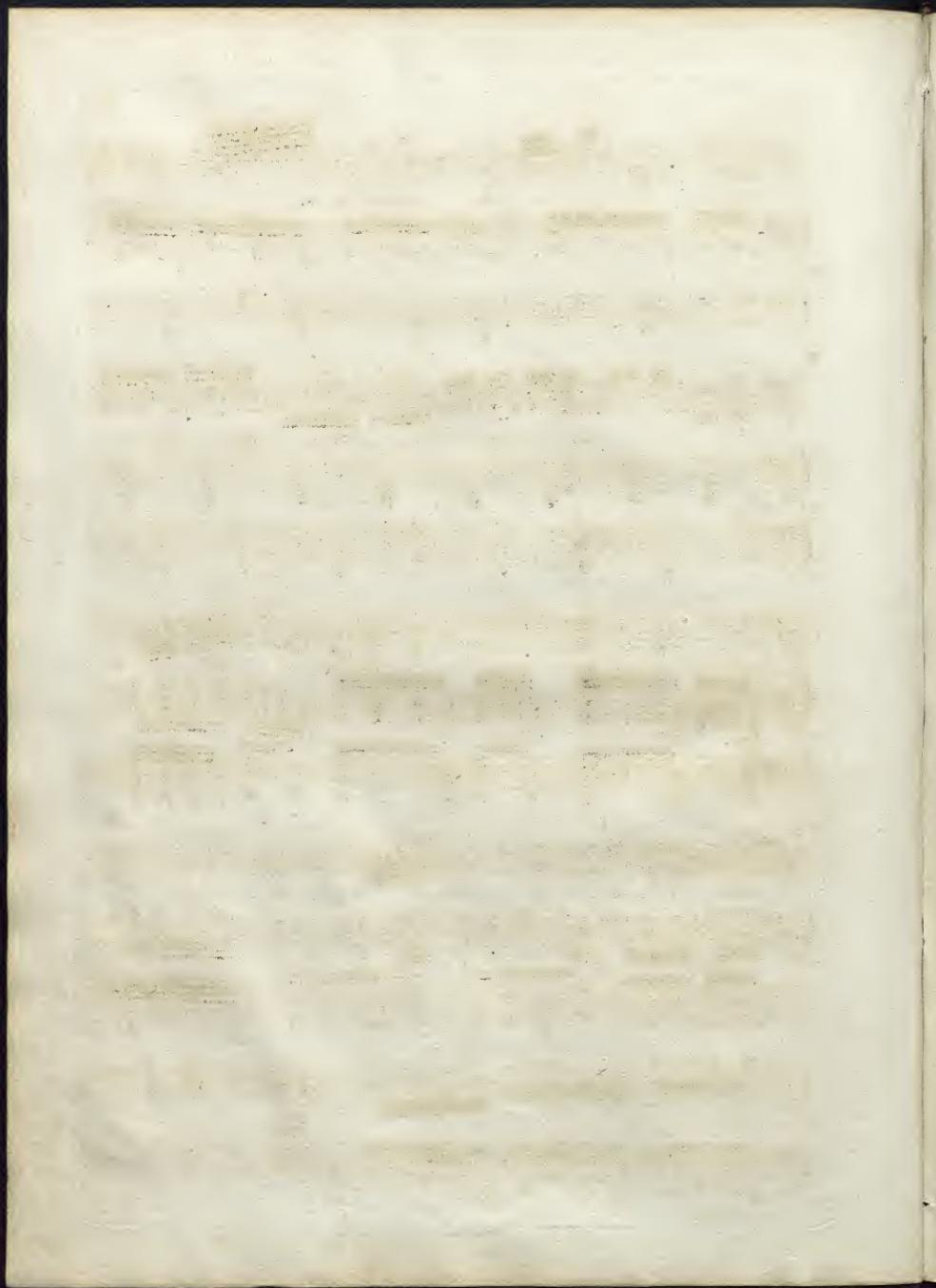
= rò ! ne' tuo! bei ra = i mi pa = sce = rò ne' tuo! bei

f
fp *sp* *f*
fp *f*

ra = i mi pa = sce = rò mi pa = sce = rò mi pa = sce = = rò !

ff

Tu che accendi



Fra tante angoscie e palpiti.

CAVATINA.

introduced & sung by Signor Torri,
in the Opera of

LA CENERENTOLA.

Composed by

SIGNOR CARAFÀ.

arranged & dedicated to

Lady Julia Gore,
BY
C. M. SOLA.

Price 2*s*.^d

LO N D O N,

Printed & Sold by Messrs. Birchall & C° 133 New Bond Street.

DON RAMIRO.

Larghetto.

Frà tan - - - te an - go - scie . e

Piano Forte

pal - - pi - - ti quest' al _ ma o Ciel Con - for - - - ta

quest' al - ma o Ciel Con - - for

frà tan-te an-go-scie quest' al- - - ma o ciel Con -

for- - - ta

Se il tuo favor L'es

Fra tante Angoscie.

cor - - - ta mai va - cil lar sa - prà se il
 tuo fa - vor I es cor - - - ta mai va - cil lar mai va - cil -
 lar sa - prà mai va - cil lar mai va - cil lar sa -
 prà mai va - cil lar mai va - cil lar sa - prà

Fra' tante Angoscie.

Allegro.

Dagli astri amici sgombrato il
nembo sgombrato il nembo Daglia stria mi ci sgom

bra to il nembo.

Allegretto.

Via tante Angoscie.

Au - re fel - i - ci Di pace in grem - bo Do - pogli affan - ni
 Stac:
 res - pi re - rà.
 Da - gli astri am - i - ci sgom - bra - to il nem - bo.
 Fra - tante Angoscie.

bra - - to il nem - bo Au - re fel - li - ci Di pa - ce in
 f p

grem - - bo Do - - po gli af - fan - ni res - pi - re - rā -

au - re fel - li - ci Do - - po gli af - fan - ni

res - pi - re - rā Da - gli astri a - mi - ci Sgom - bra - to il
 pno pno

Fra tante Angoscie,

nem - bo Da - gli astri a - mi - ci au - re fe - li - ci

ff

Di pace in grem - bo.

Do - po gli af - fan - ni res - pi - - re - ra Da gli astri a -

mi - ci sgom - bra - to il mem - bo Da - gli astri a-mi - - ci

Gras.

Frä tante Angoscie

Au - re fe - li - ci.

Di pa - ce in grem - bo do - po gli af - fan - ni res -

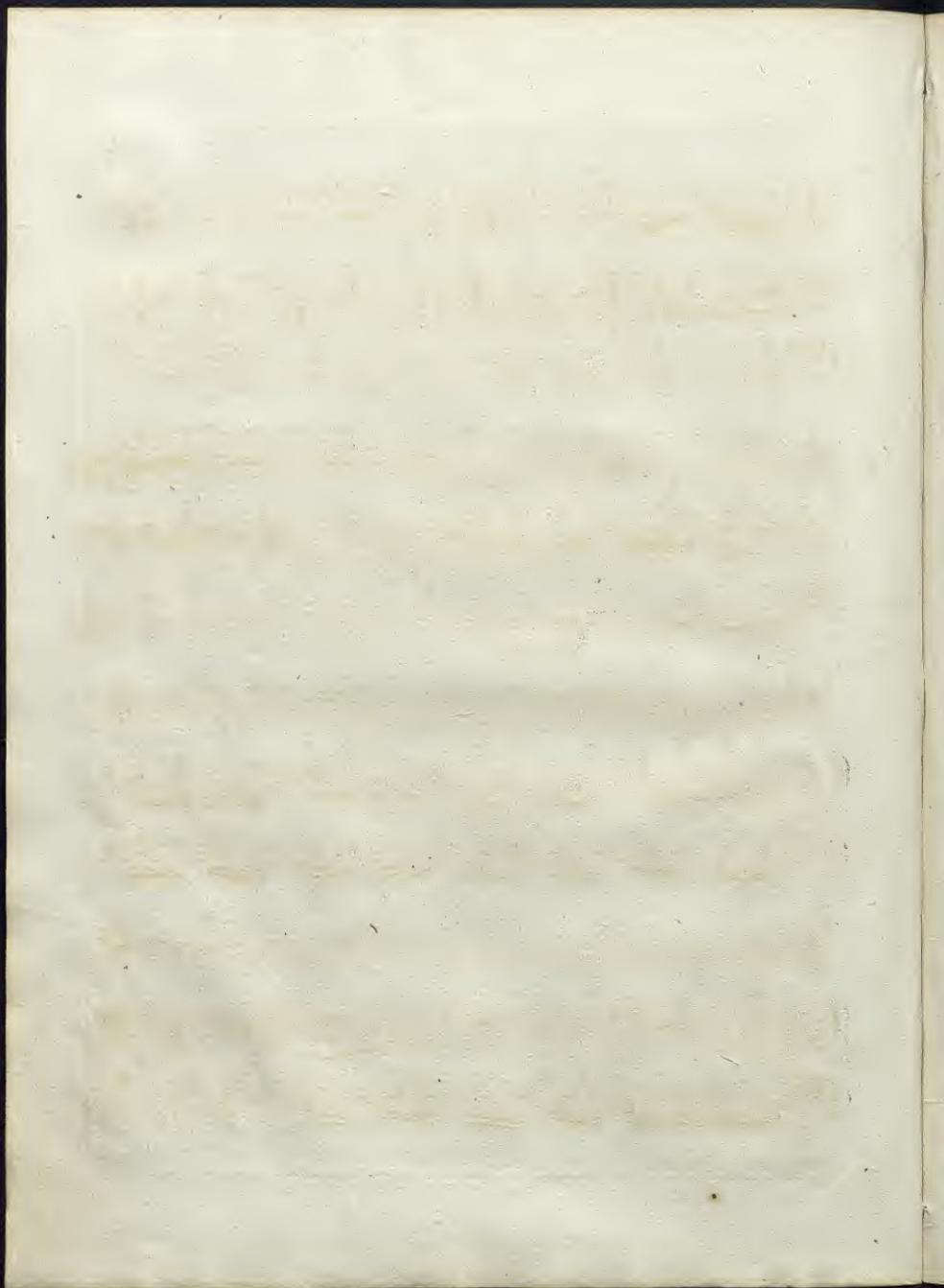
pi - re - ra do - po gli af - fan - ni

res - pi - re - ra do - po gli af - fan - ni res -

Fra tante Angoscie.

pi - re - ra
 res - pi - re -
 più presto.
 ra - do - po gli af - fan - ni res - pi -
 ra -
 fmo

Fra tante Angoscie.



1
Per lui che adoro.

ARIA

In the Opera of

L'ITALIANA IN ALGIERI.

Composed by

Gioachino Rossini

P. 2/—

London Printed by Goulding D'Almaine Potter & C. 20 Soho Sq. & to be had at J. Weston, St. Dublin.

**ANDANTE
GRAZIOSO**

1
Per lui che adoro.

ARIA

In the Opera of

L'ITALIANA IN ALGIERI.

Composed by

Gioachino Rossini

P. 2/—

London Printed by Goulding D'Almaine Potter & C. 20 Soho Sq. & to be had at J. Weston, St. Dublin.

**ANDANTE
GRAZIOSO**

f *p* *dol*

p

f *p* *Stacc*

Per lui che adoro

Per lui che adoro

chē il mio te = so = ro più bel = la ren=dimi Ma = dre d'a =

= mor Più bel = la ren = = di=mi Madre d'a = mor piú bel = la

bel = la Ma=dre d'a=mor piú bel = la bel = la Ma = dre d'a =

= mor... più bel=la Madre d'amor Tu sai se l'a = mo

Per lui che adoro

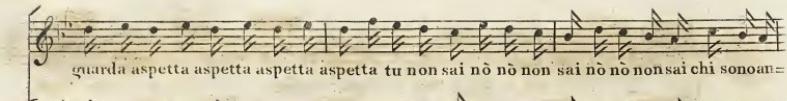
pia = = cer gli io bra = mo gra = zie pres = = ta = = te = mi
vezzi e splen = dor vezzi vezzi grazie grazie vezzi e splendor Guarda

PIU ALLEGRO.

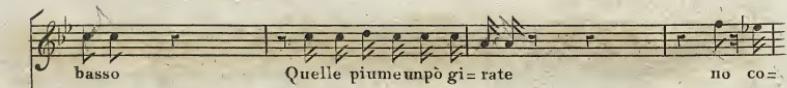
guarda aspetta as=petta tu non sai chi sono ancor Guarda guarda aspetta as=petta aspetta aspetta tu non sai nò nò non sai nò nò non sai chisono ancor Guarda

Per lui che adoro

4



A PIACERE.



Per lui che adoro

TEMPO 1^{mo}
dol

Per re=i te = = mo a lui temo a lui di non sembrar! Per lui che a=
do = = ro Che il mio te = so = = ro Piu bel=la rendimi
Ma = = dre d'a = mor. Turco caro già ci se=i Un colpetto e dei CascarTurco
caro caro caro caro Caro un colpetto un colpetto un colpetto e dei cascar. Turco
Per lui che adoro

caro caro caro caro caro un colpetto un colpetto un colpetto e dei cascar Si si un col =
fp
 pet=tœ dei cas=car si si un col=pet=to e dei cas=car e dei cas =
Cres
 = car e dei cas = car e dei cas=car e dei cas=car e dei cas =
Cres
 = car.
FINE
ff
 Per lui che adoro

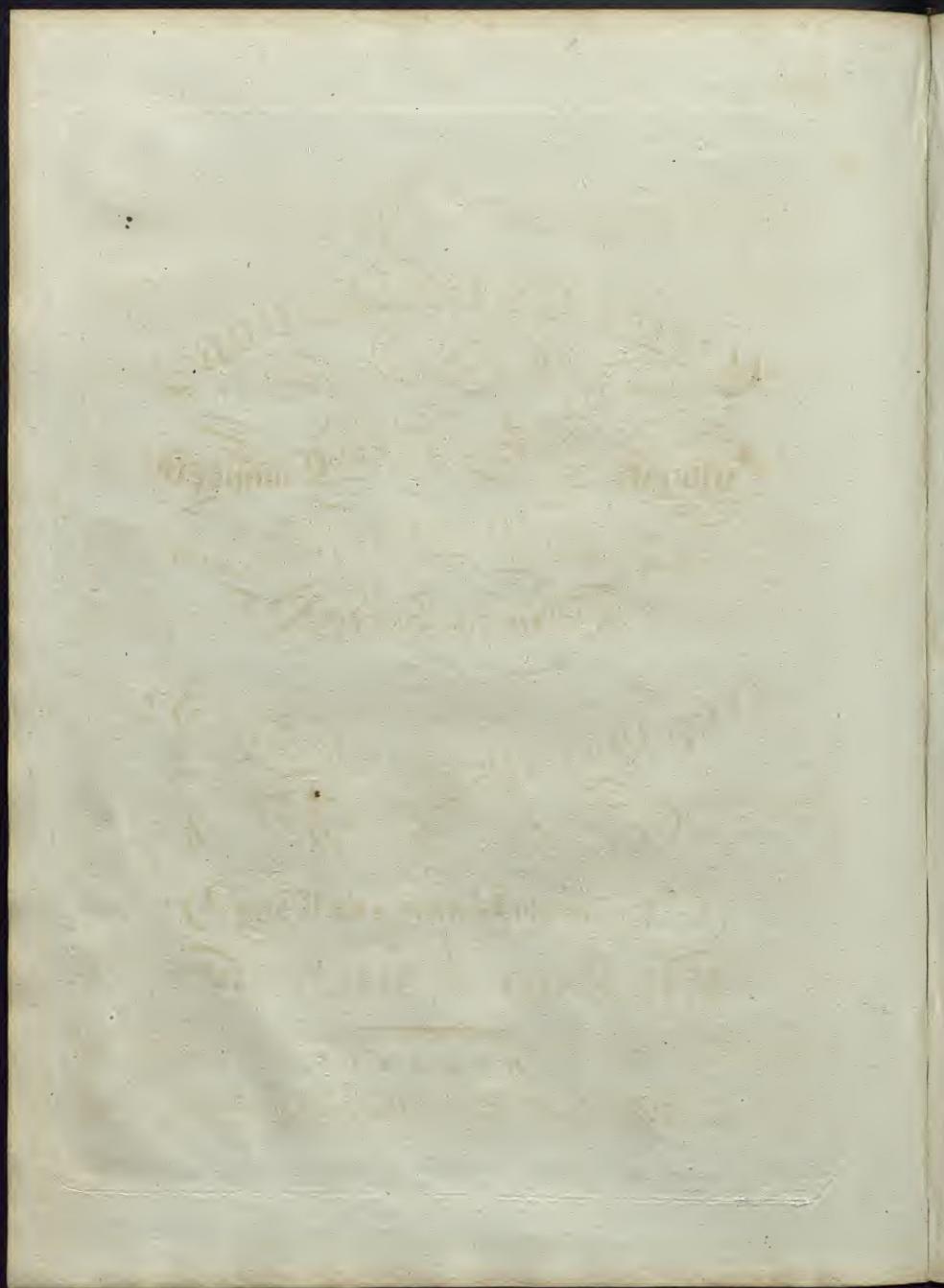
THE TROUBADOUR
Favorite Song Composed
with an OBLIGATO ACCOMPANIMENT for the
Piano Forte
and sing with the Greatest Applause at the
Public & Private Concerts
Charles Edw^r. Horn
Respectfully Inscribed to the R^t Hon^{ble}
THE EARL OF MILLTOWN.

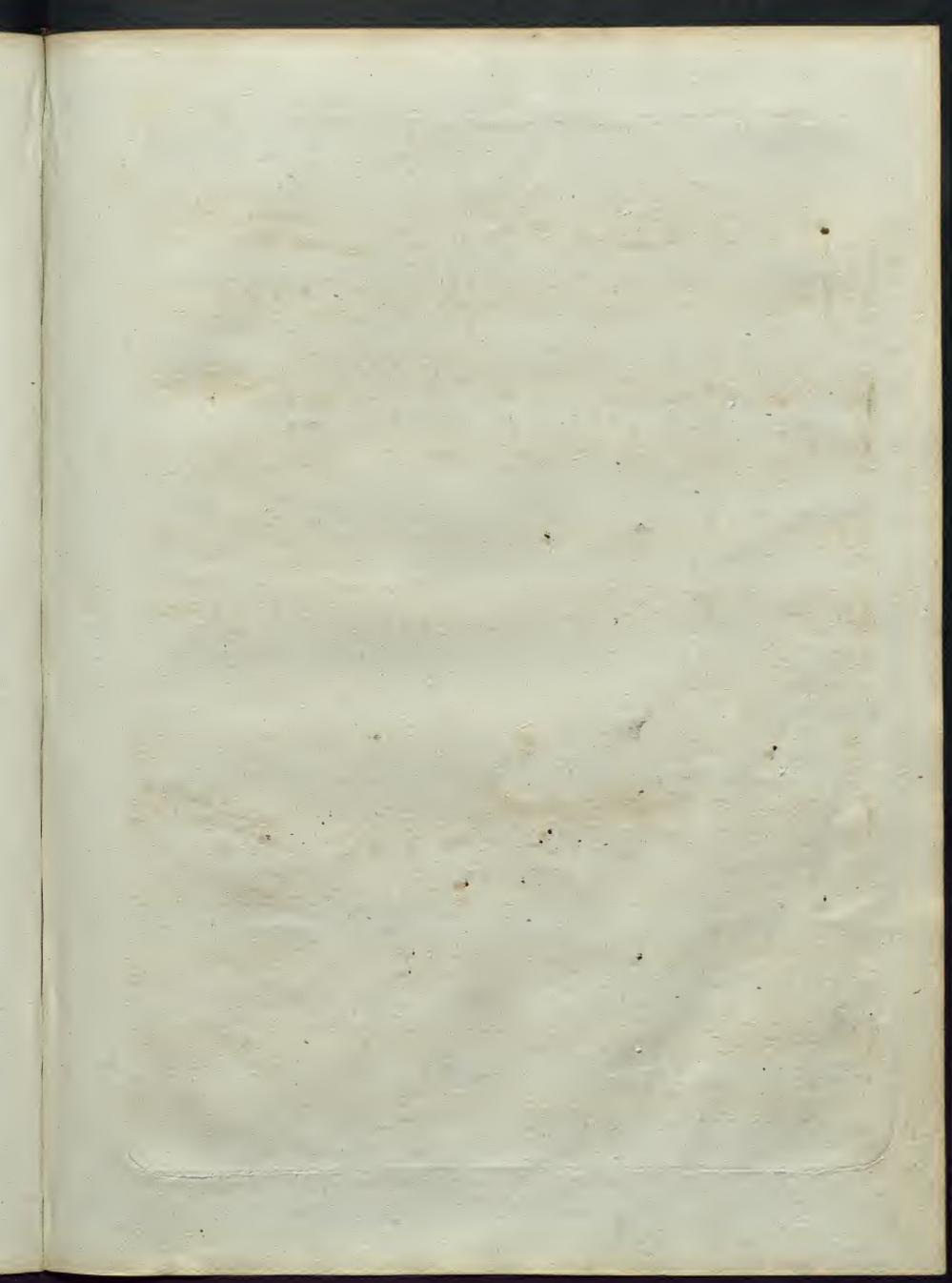
Ent at Sta Hall.

Price 2/-

D U B L I N .

Published at W Powers, Westmorland Street.





The Troubadour.

Written by J. A. Wade Esq.

Composed by C. E. Horn.

ALLEGRO
BRILLIANTE

Sheet music for 'The Troubadour' featuring a piano/vocal score. The music is in common time, key signature of B-flat major (two flats), and consists of six staves. The first two staves are for the piano, and the remaining four are for voice and piano. The vocal part is in soprano range. The lyrics are as follows:

One summers eve, at twilight hour, A Troubadour was straying
 And thus be - beneath a La - dy's bow'r His song was sweet - ly playing
 I tell of Chiefs and Heroes bold, Who died on

A handwritten musical score for voice and piano. The music is in common time, with a key signature of one flat. The vocal line consists of three staves of music, with lyrics written below the notes. The piano accompaniment is provided by two staves below the vocal parts. The score includes various musical markings such as dynamic changes (e.g., *pianissimo*, *piano*, *fortissimo*, *forte*, *ad lib.*), articulation marks, and performance instructions like *legg.* and *rit.*. The lyrics describe a "fields of glory" and "Love's my sweetest story". The vocal part ends with a long休止符 (rest) followed by a final flourish of sixteenth-note patterns.

fields of glory But Oh! some dearer strains I've told For Love's my sweetest

Pianissimo

story For Love's my sweetest story Love's my sweetest

story But Oh! some dearer strains I've told For Love's my sweetest

Ad lib.

story.

While thus he sung his simple theme The sky was o'ver cast The night in dreary

darkness came, The night in dreary darkness came, And loudly roar'd the blast and

loudly roar'd the blast And now the distant thunder roll'd And

Tremolo

pour'd the dreadful show'r And now the distant thunder roll'd And

p

pour'd the dreadful show'r He sought for shelter from the cold With -
 piu.
 pp Dim
 ad lib

in the Lady's Bow'r He sought for shelter from the cold With - in the La - dy's
 Piu. retar dim

Bow'r She weleom'd kind the Minstrel poor And found with bo - som burning Her

pp

Ed - win was the Troubadour From the neighbor'g fight re - turning And
 for

6.

A handwritten musical score for voice and piano. The score consists of six systems of music, each with two staves. The top staff is for the voice and the bottom staff is for the piano. The music is in common time, with a key signature of one flat. The vocal part includes lyrics in a narrative style. The piano part features harmonic support and a cadenza. The score is written on aged paper.

now he sings of He - roes bold Who died on fields of glo - ry But
dearer strains the youth has told For love's - - his sweetest sto - ry For
love's his sweetest sto - ry Love's his sweet - est sto - ry But
dearer strains the youth has told For Love's - - his sweetest sto - ry.
Cadenza

26

SING WILLOW
SUNG BY
Miss Stephens,
in Shakspares
COMEDY of ERRORS,
Theatre Royal, Covent Garden.
The Words by Shakspere,
The Music Composed by
HENRY R. BISHOP.

Ein. Hall, Composer & Director of the Music to the Theatre Royal Covent Garden. *Pt. 1/6*
London Published by Gouding D'Almaine, Potter & C^o. 20, Soho Sq. & to be had at 7, Westmoreland St, Dublin.

Adriana.

ANDANTE

AFFETTUOSO

The poor Soul sat sighing by a Sycamore tree Sing all a green Willow; Sing all a green Willow; Her

Comedy of Errors.

hand on her bosom, her head on her knee Sing

pp

Willow, Sing Willow, Sing - Willow, Willow, Willow, Willow, The

ad lib. *Slentando*

fresh stream ran by her, and mur = = mur'd her moans, Sing

pp

Wil-low, Willow, Wil-low, Willow, Wil = = = low, Her

espres. *ad lib.* *Sosten.*

Comedy of Errors.

soft tears fell from her, and soft = end the stones, and

pp

ad lib. *a Tempo* *Wil = low*

soft = end the stones, Sing ----- Willow, Willow, Wil-low, Willow,

Colla voce

Wil = low

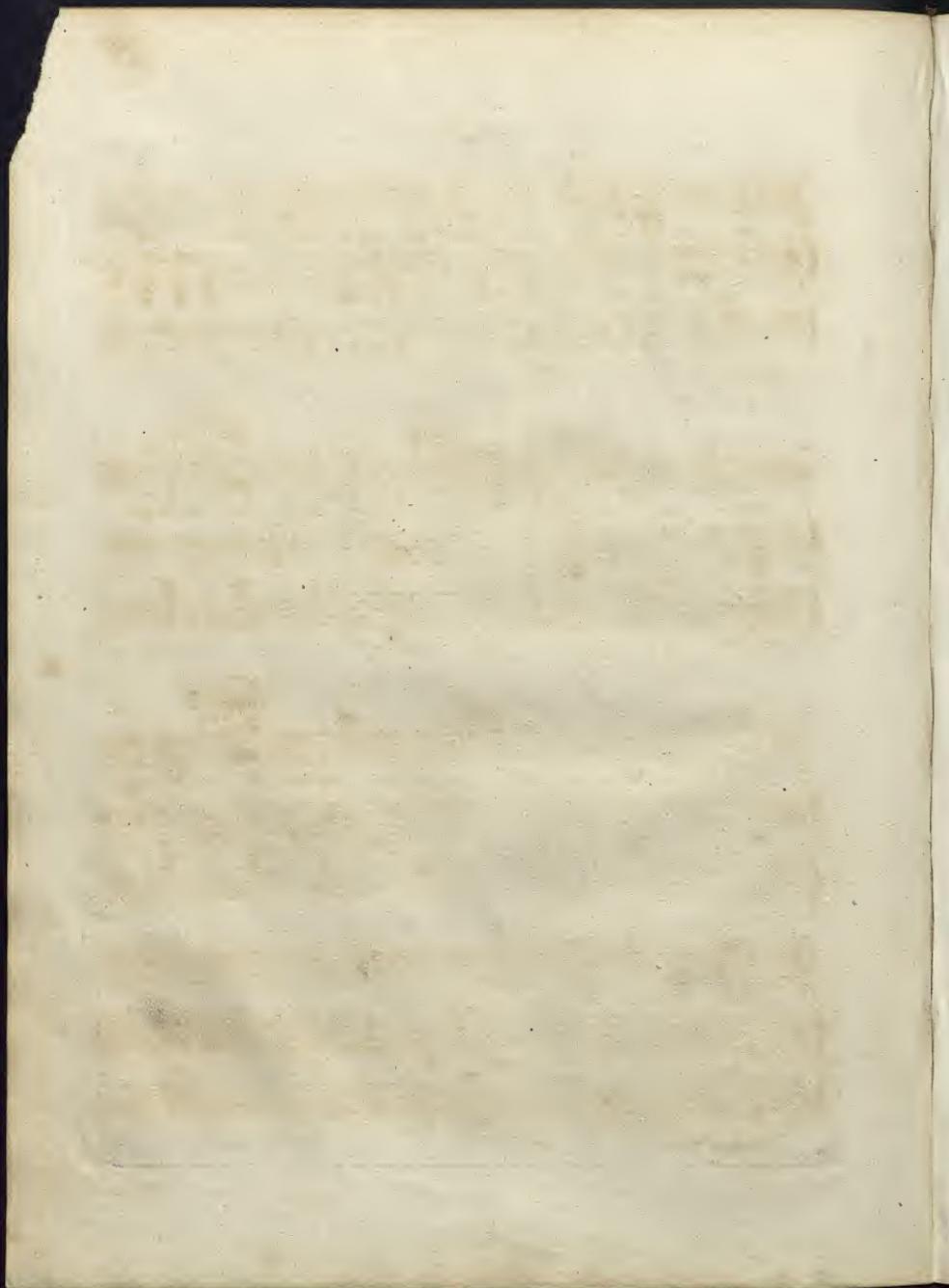
Sing Willow, Wil = low, Sing ----- Willow, Willow, Wil-low, Willow,

pp

Sing Wil-low, Wil = = low ..

Colla voce *ff*

Comedy of Errors .



Tell me, my heart,
Sung by
 Miss Stephens,
In the Musical Romance call'd
HENRI QUATRE.
 Theatre Royal, ^{at the} Covent Garden.
The Words by T. Morton Esq.
The Music Composed by 
HENRY R BISHOP

Ent. Sta. Hall,
 London Published by Goulding, D'Almaine, Potter & C^o. 20, Soho Sq., & to be had at 7, Westmorland St Dublin.

Larghetto  Espressivo  



FLORENCE. Espressivo.

Tell me my heart, why morn-ing
 prime Looks like the fa-ling Eve; Looks like the fa-ling Eve; the

Vio: pp Clar: Harp Stacc:

Henri Quatre



fading Eve Why the gay Lark's ce - les - tial chime, Shall
 tell shall tell the soul to grieve? Shall tell shall tell the soul to grieve? To grieve To
 grieve? The heaving bo - som seems to say, Ah! hapless maid! Your Love's away, Your
 Loves A - - - way! Your Love your Love's a - - - way. Tell me my
 cres Harp

Andantino con moto

heart why summers glow . . . A win - try day beguiles a
 wintry day be - guiles. Why Flora's beau - ties seem to
 blow, . . . And fading nature smiles And na - ture smiles?
 Some Zephyr whispers in my
 Clar:

4

ad lib

Ear in my Ear Ah! happy happy maid Your love your love is near Your
 Flauto *mf* *cres* *p*

love is near your love is near! your love is near your
pp Clar.

or *is* near Cornet

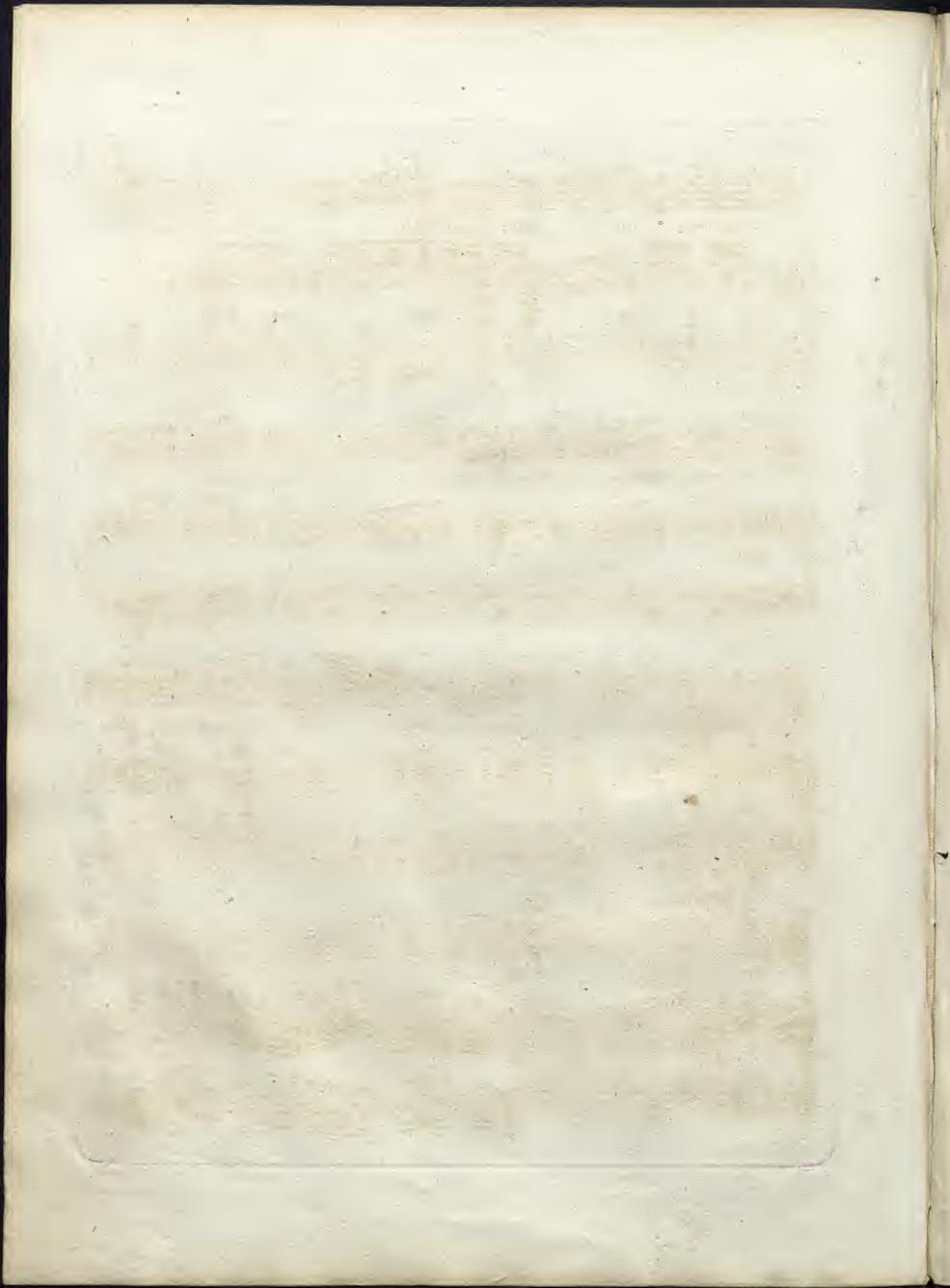
love your love is near Tell me my heart Why Summer's glow A
f *p*

Win - try day beguiles a wintry day be - guiles Some Zephyr whis - pers
f *fp* *fp*

Henri Quatre

whispers in my ear . . . Ah happy maid . . . your love is near
pp *sf* *sf*
 some zephyr whis - pers whispers in my ear . . . Ah happy maid . . .
ppp *smorz*
 . . . your love is near your love is near your love is near Ah happy maid your
ff *ppp*
f Andante
 love is near . . .

Harp
Andante *f* *ff*



Twist ye Twine ye!

CAVATINA SUNG BY

M^r. NELSON,

IN THE

Oratorios

Theatre Royal, Drury Lane.

COMPOSED & WITH HER PERMISSION

Most Respectfully Inscribed to

T. BELLAMY ESQ^R

WALTER SCOTT ESQ^R

Thos^{ry} Williams.

Ent. Sta. Hall.

P. 1/6

London, Published by T. Williams, 2. Strand.

ANDANTE MOLTO.

Flutes.

The musical score consists of two staves. The top staff is for the Flute, starting with a dynamic of *p*, followed by *f* and *tutti* markings. The bottom staff is for the Piano, with dynamics *p* and *f*. The music is in common time, with a key signature of one flat. The vocal line begins with "Twist ye twine ye, e - ven so." and continues with "Min - gle shades of joy and woe, Hope, and fear, and peace, and strife." The vocal part ends with "To be had of".

ATTWOOD & C^o DUBLIN & PENSON & C^o EDINBRO^o.

ad lib:

human life - Twist ye, twine ye, e - ven so,

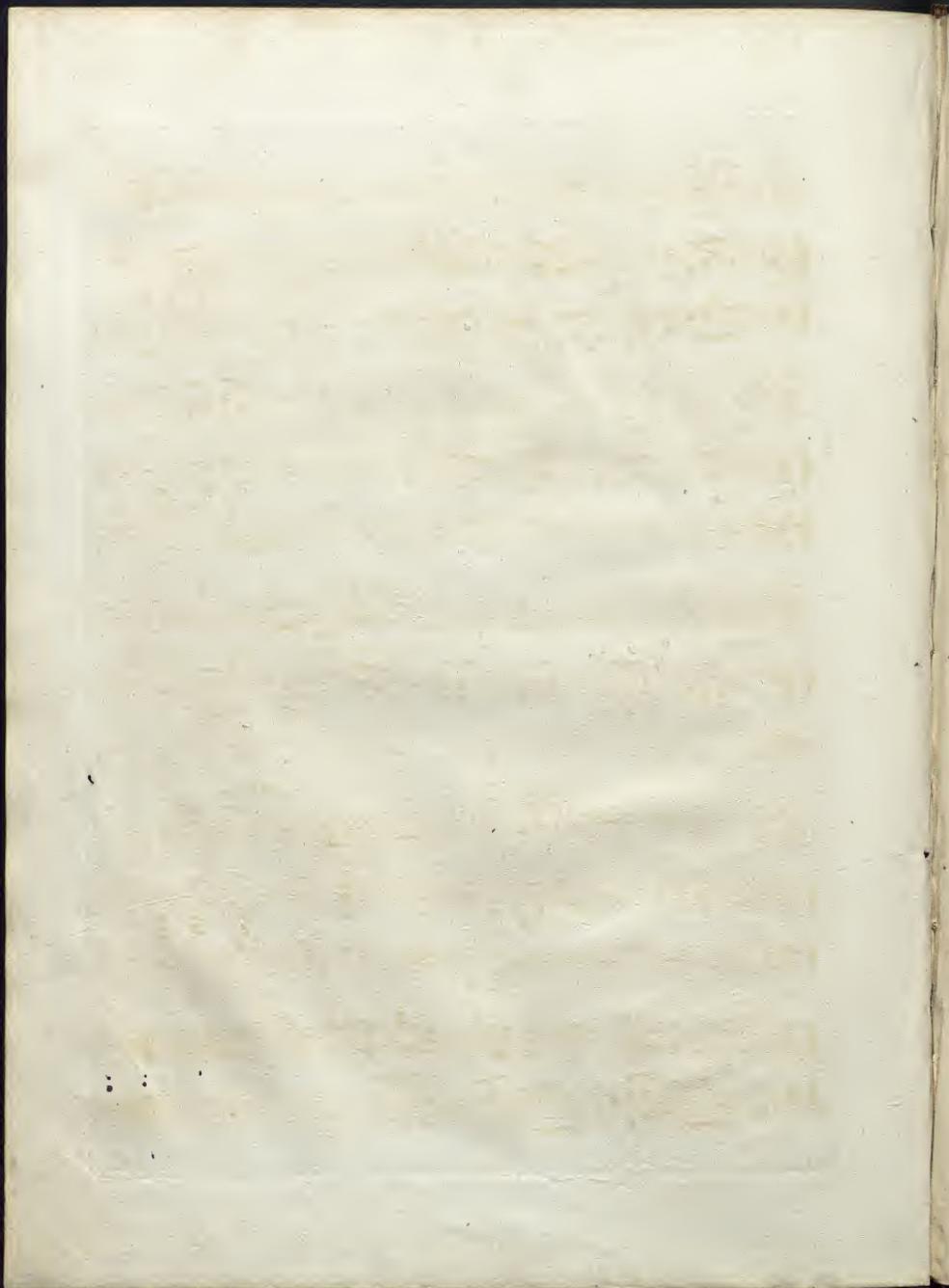
Min - gle shades of joy and woe, Hope, and fear, and peace, and strife,

Weave the thread of hu - man life, weave the thread of hu - man life !

Twist ye, twine ye, e - ven so ! twist ye, twine ye, e - ven so.

Twist ye.

The score is handwritten on six staves. The top staff has three voices: Soprano (soprano clef), Alto (alto clef), and Bass (bass clef). The piano accompaniment is split between a bass staff (bass clef) and a treble staff (treble clef). The music is in common time with three flats. Dynamics include *pianissimo* (pp), *forte* (f), *fortissimo* (ff), and *mezzo-forte* (mf). Articulation marks like dots and dashes are used throughout. Performance instructions like "ad lib." appear above certain sections. The lyrics are integrated into the music, describing the "complexity" of life and the repetitive nature of work.



(2)

New place your hand in mine, then
Celebrated Duetto. — THE

Miss. Stephen & Mr. Burney,
Sister

In the Opera called
DON JUAN,
OR
The Siberine.

Theatre Royal, Covent Garden.
Composed by Mozart.

Adapted to the English Stage,
Arranged from the Score

BY

HENRY RIBBINOR.

Composer & Director of the Music to the Theatre Royal Covent Garden.

152

L O N D O N.

Published by Goulding, Illustrious Printer, &c. &c. who Squares & Sells at 7, Westm'land St. Dublin.

La ci darem la mano.

24

Now place your hand in mine, dear
DUETTO.
Sung by Miss Stephens & Miss Lurusell.

Masetto La ci darem la mano
Now place your hand in mine, dear,
ANDANTE *mf* *p*
la mia de - si be - di non e lon - ta no pro - ham ben onio dott
And gently whisper, yes, Each scruple now resign, dear, And poor Masetto
qui Zerlina, lo mio van - u - i mi tenu un fiole cor Far - li - ee per fa
bless! I would...but yet I would not; This wav'ring fickle heart, It beats for what it
should not, Yet from thee can - not part, Yet from thee can - not part.
Libertine

Venire tuo sile di - cit to me fa purata ma zit - to Masetto *Maschietto tua*
 Masetto canciano
 And could you think to leave me? You wish but to deceive me. I'll ever hap - py
mf *mf*
mf
breve *Zerlina* Non son più forte ritardando Non son più
 make thee! Haste then, while willing take me, while willing takeme, while willing
p
p
forte *Masetto* vi - ni la, ei darem la mano *Zerlina* *Nor*
 take me. Come then Come then Come place your hand in mine, dear; I
sf *p*
p
re - ie non vor - o - i *Masetto* *Non obbedisca si mi tu ma un po' il* *Zerlina*
 would... but yet I would not; And gently whisper yes! This wavring fickle
p
p
 Libertine

coz

Ma muo borsa non
heart, From thee it can=not part. You
your trouvent me da qui
Your poor Ma=set=to bless! And could you think to

la vita ma zitto zitto. Non son più forte non son più
wish but to de=ceiye me. Haste then while willing take me, while willing
le=to. To ca=ngi=to ma so=to.
leave me! I'll ever happy make thee.

p mf p

forte ritardando non son più forte Andiamo
take me, while wil=ling take me! Andiamo andiamo Then Come!
Then Come! Then Come!

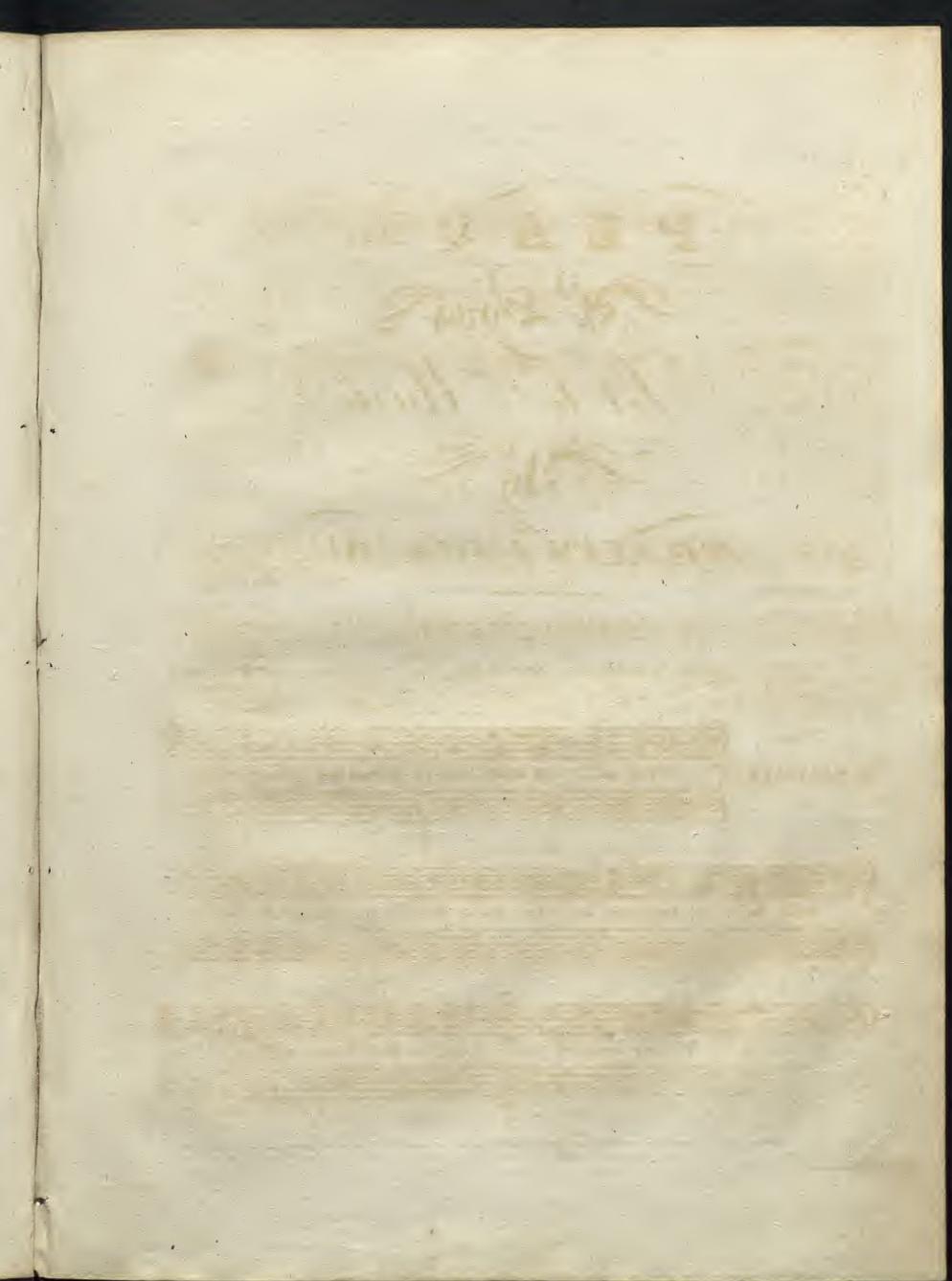
ritardando

Liberline

ALLEGRO

An-dam an-dam Mo le-sse a ri-to, ne le pe-nan-in - no
 Fond truth our hearts u = ni=t ing, And Love to bliss in=vi=t ing, A thou= sand
 an-dam an-dam Mo le-sse a ri-to, ne le pe-nan-in - no
 Fond truth our hearts u = ni=t ing, And Love to bliss in=vi=t ing, A thou= sand
 pp.
 An-dam an-dam Mo le-sse a ri-to, ne le pe-nan-in - no
 joys im=part.
 an-ta - Mo
 Fond truth our hearts u = ni=t ing, And Love to bliss in=vi=t ing, A thou= sand
 joys im=part.
 Fond truth our hearts u = ni=t ing, And Love to bliss in=vi=t ing, A thou= sand
 An-dam an-dam Mo le-sse a ri-to, ne le pe-nan-in - no
 = vi=t ing, A thou= sand joys im=part.
 an-dam an-dam Mo le-sse a ri-to, ne le pe-nan-in - no
 = vi=t ing; A thou= sand joys im=part.
 Fond truth

Libertine



PEACE.

A Song Set to Music

BY
WILLIAM CARNABY.

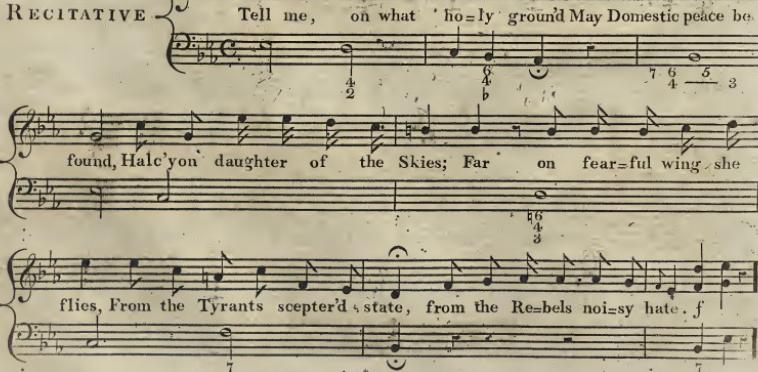
Ent. at Sta. Hall.

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LOVERDAN

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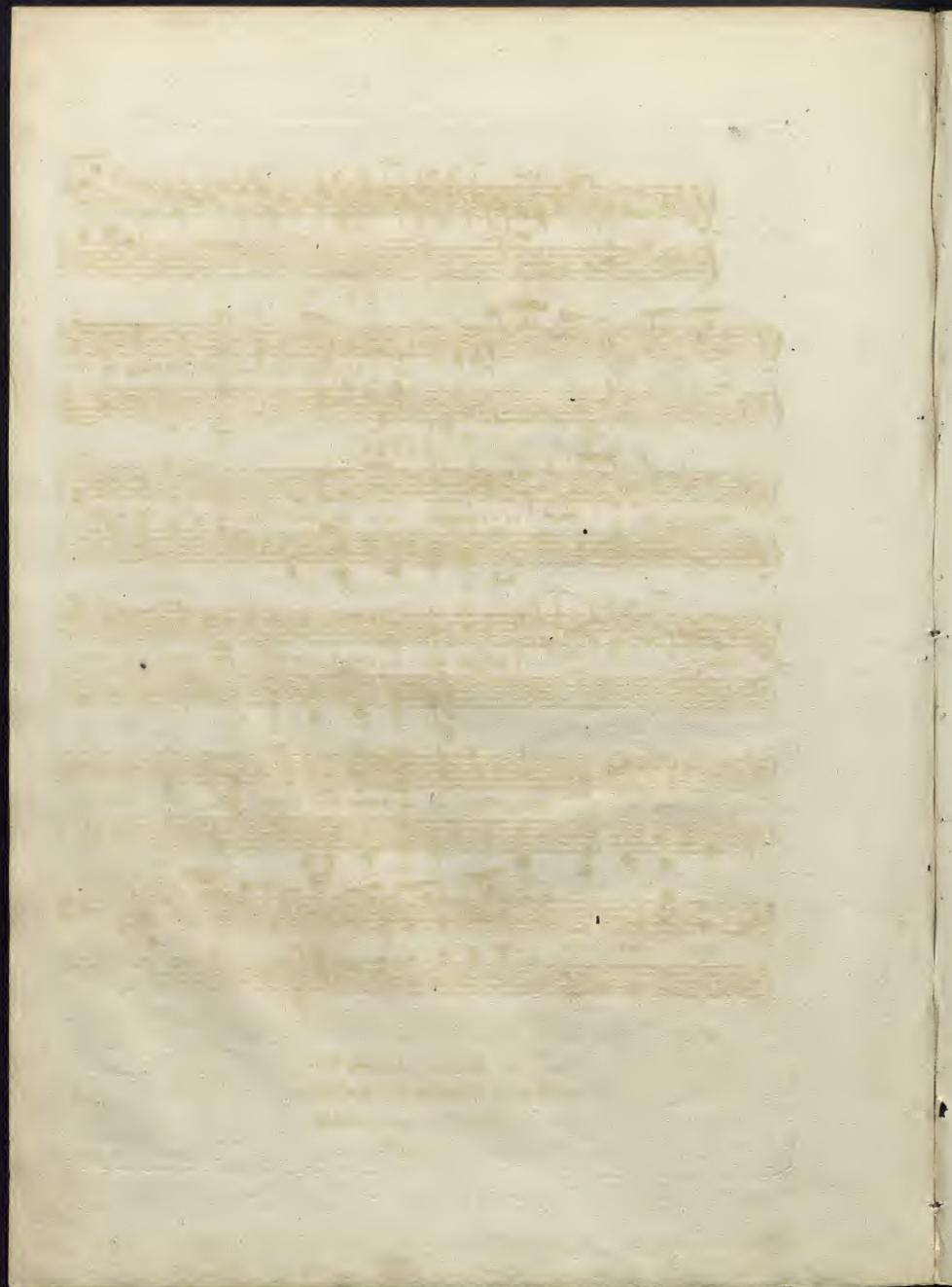
RECIPIVATIVE Tell me, on what ho=ly ground May Domestic peace be
found, Halc'yon daughter of the Skies; Far on fear=ful wing she
flies, From the Tyrants scepter'd state, from the Re=bel's noi=sy hate, f



AIR

In a Cottag'd vale she dwells list'ning to the
sabbath bells,
In a Cottag'd vale she dwells list'ning to the sabbath
bells,
While all a-round her steps are seen spotless
honors meeker mien, While all a-round her steps are seen spotless
honors meeker mien.

LOVE the SIRE of pleasing fears,
SORROW Smiling thro' her tears;
And mindful of the past employ,
Mem'ry bosom spring of joy..



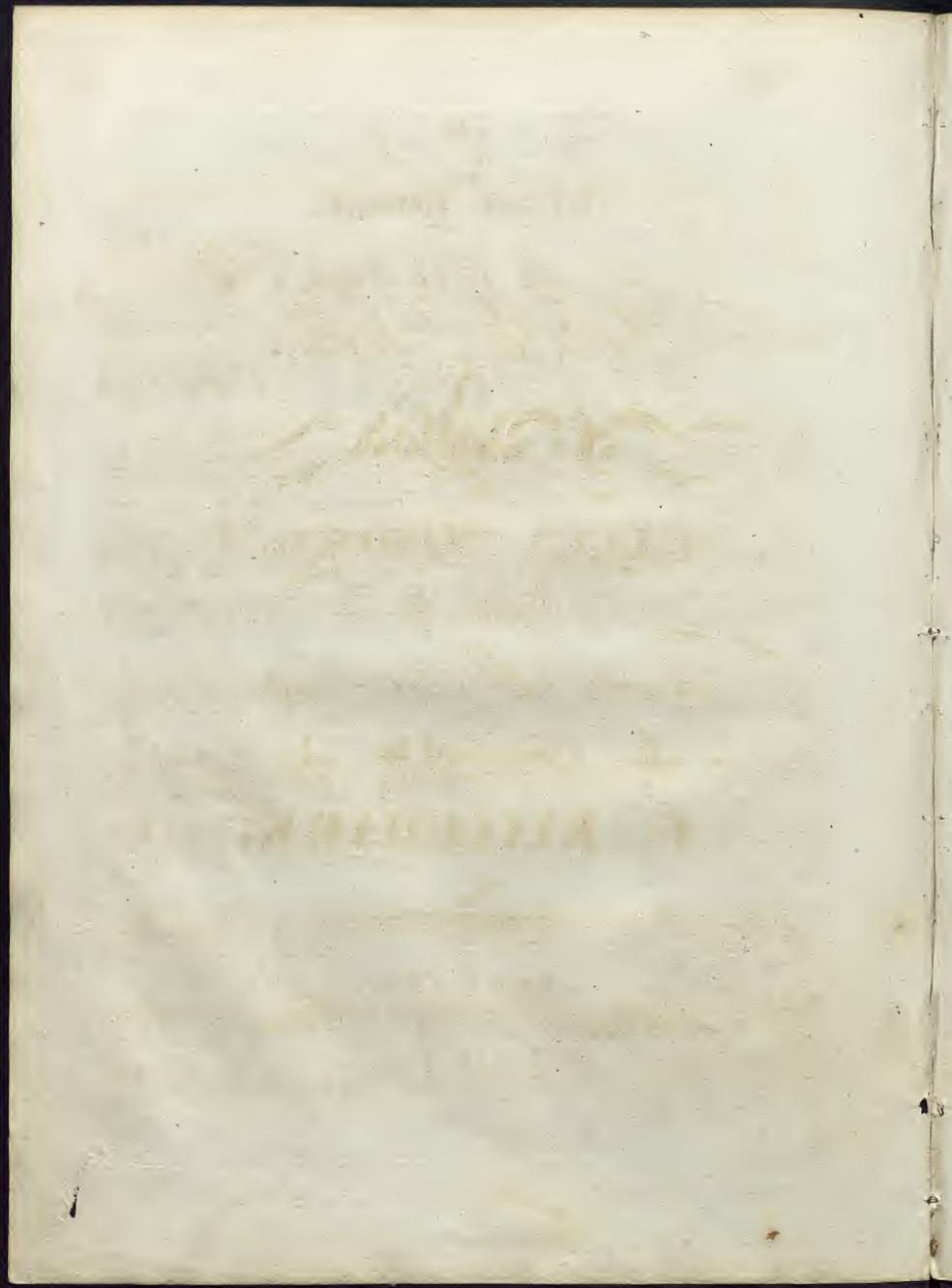
Fly to the Desert.
A Ballad,
from
LALLA ROOKH,
Written by
Thomas Moore Esq;
Composed by
G. KIALLMARK.

Ent. at the Hall.

Price 2/-

L O N D O N ,

Published by J. Power, 34, Strand.



Fly to the Desert,
from
LALLA ROOKH.

3

Written by Thos. Moore Esq.

Composed by F. Hallmark.

ANDANTE

The musical score consists of four staves. The top staff is for the piano, indicated by a treble clef and a bass clef, with a key signature of one sharp (F#) and a tempo marking of 'ANDANTE'. The second staff is for the voice, starting with a vocal entry: 'Fly to the desert, fly with me, Our A - rab tents are rude for thee; But'. The third staff continues the piano accompaniment. The fourth staff continues the vocal line: 'oh! the choice what heart can doubt Of tents with love, Of tents with love, Of tents with love, or thrones without?'. The piano part features sustained notes and chords, while the vocal part uses eighth-note patterns and slurs.

Dolce e pia

Our rocks are rough, but smil-ing there Th'a-

Smorz

*morendi**atempo*

- ca - cia waves her yel - low hair, Lone - ly and sweet, nor lov'd the less. For

morendi

flow'r - ing in a wil - derness. Fly fly to the desert, fly with me, Our

A - rab tents are rude for thee; But oh! the choice what heart can doubt. Of

tents with love, Of tents with love,

Of tents with love, or thrones without?

2d VERSE.

Our sands are bare, but

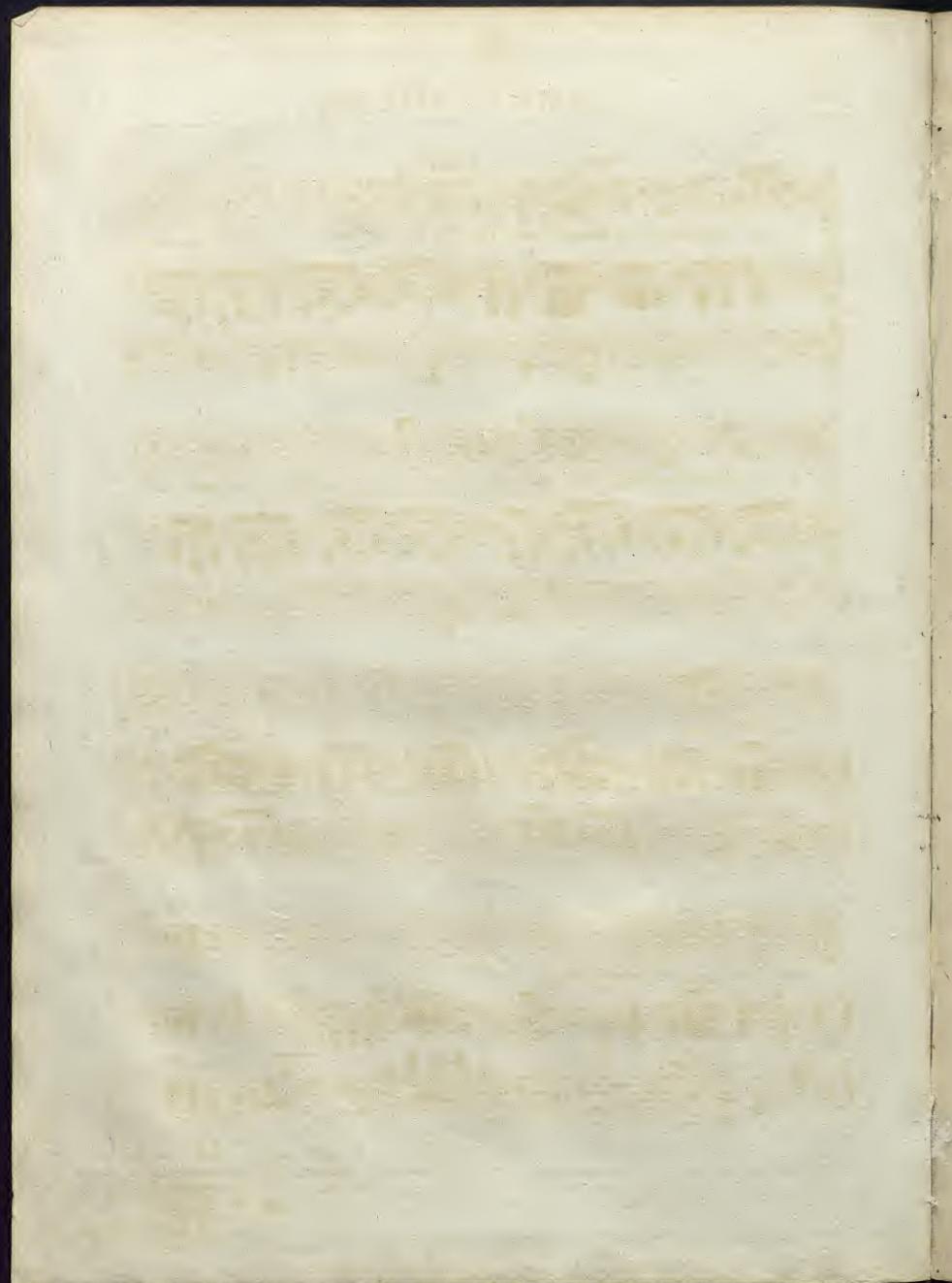
down their slope The sil - very foot-ed an - te - lope As

grace - ful - ly and gai - - - ly springs As o'er the marble
 courts of Kings. As o'er the mar - - - ble courts of Kings.

espress

gva- Then come thy A - rab maid will be The
 lov'd and lone a - ca - cia - tree, The an - - telope, whose feet shall bless With

smorz a tempo
 their light sound thy lone.li-ness. Then fly to the desert, fly with me, Our
 Arab tents are rude for thee; But oh! the choice what heart can doubt Of
 tents with love, Of tents with love, Of
 tents with love, or thrones without,
 Smorz



1
OH! SAY NOT WOMAN'S HEART IS BOUGHT,
A Favorite Ballad,
Sung with the most rapturous applause by

Mrs Stephens,

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in the Operatick Piece entitled the

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Piano Forte,

with Accompaniments for an Orchestra.

BY

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Basso .

VOCE.

PIANO
FORTE.

Andante

Solo

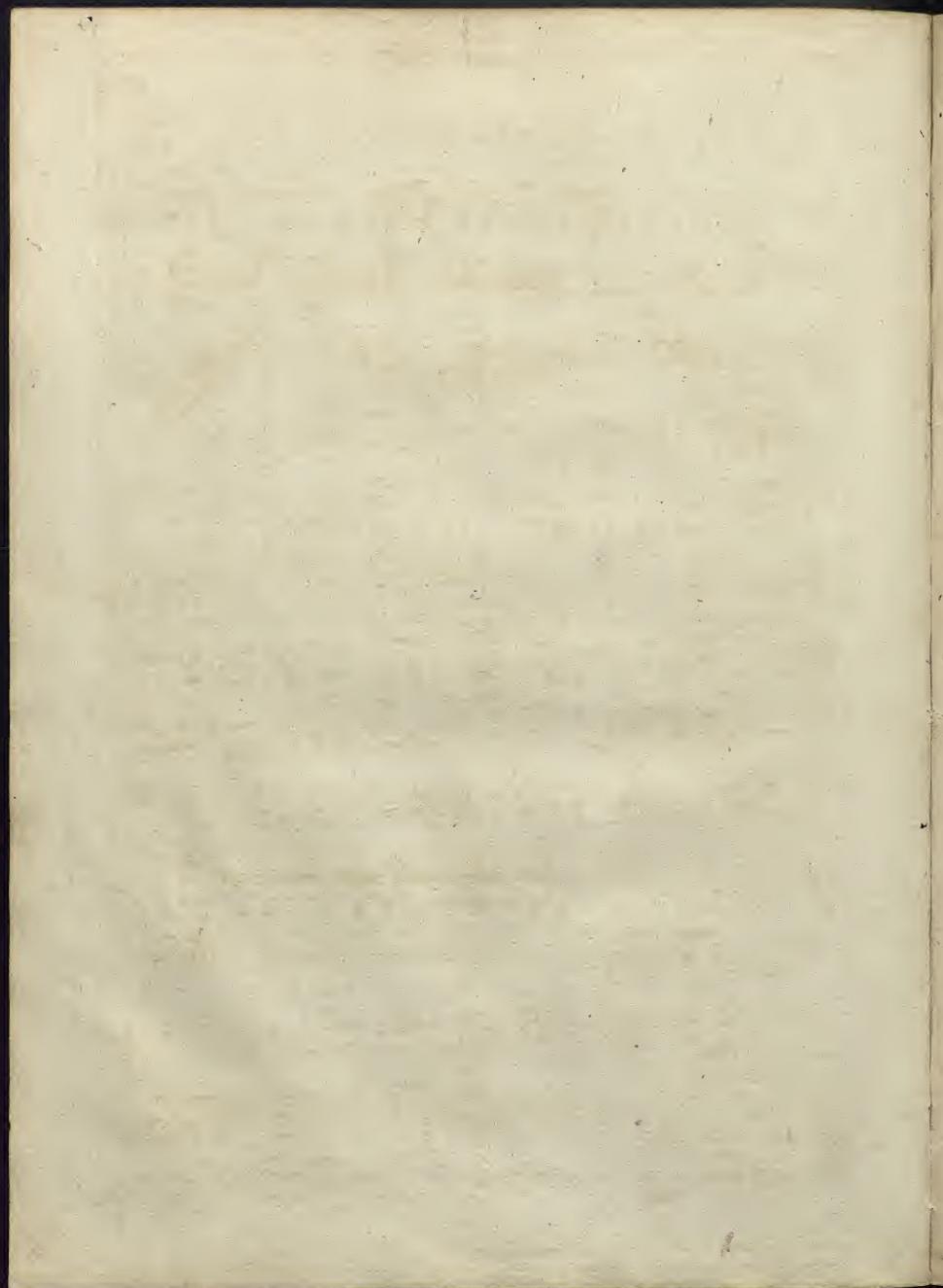
p

Oh! say not Woman's love is bought With vain and emp - ty treasure! Oh! say not Woman's

f

heart is caught By ev' - ry i - dle pleasure! When first her gentle bo - som knows Love's

loves, and loves for ever! She loves, and loves for e-ver! Deep in her heart the
 pas - sion glows, She loves, and loves for ever!



MY NATIVE LAND, GOOD NIGHT!

Written by
The R^t Hon^{ble}

LORD BYRON,

Composed & Inscribed

By

Miss Elizabeth Fletcher

F. J. KLOSE.

Ent. Sta. Hall.

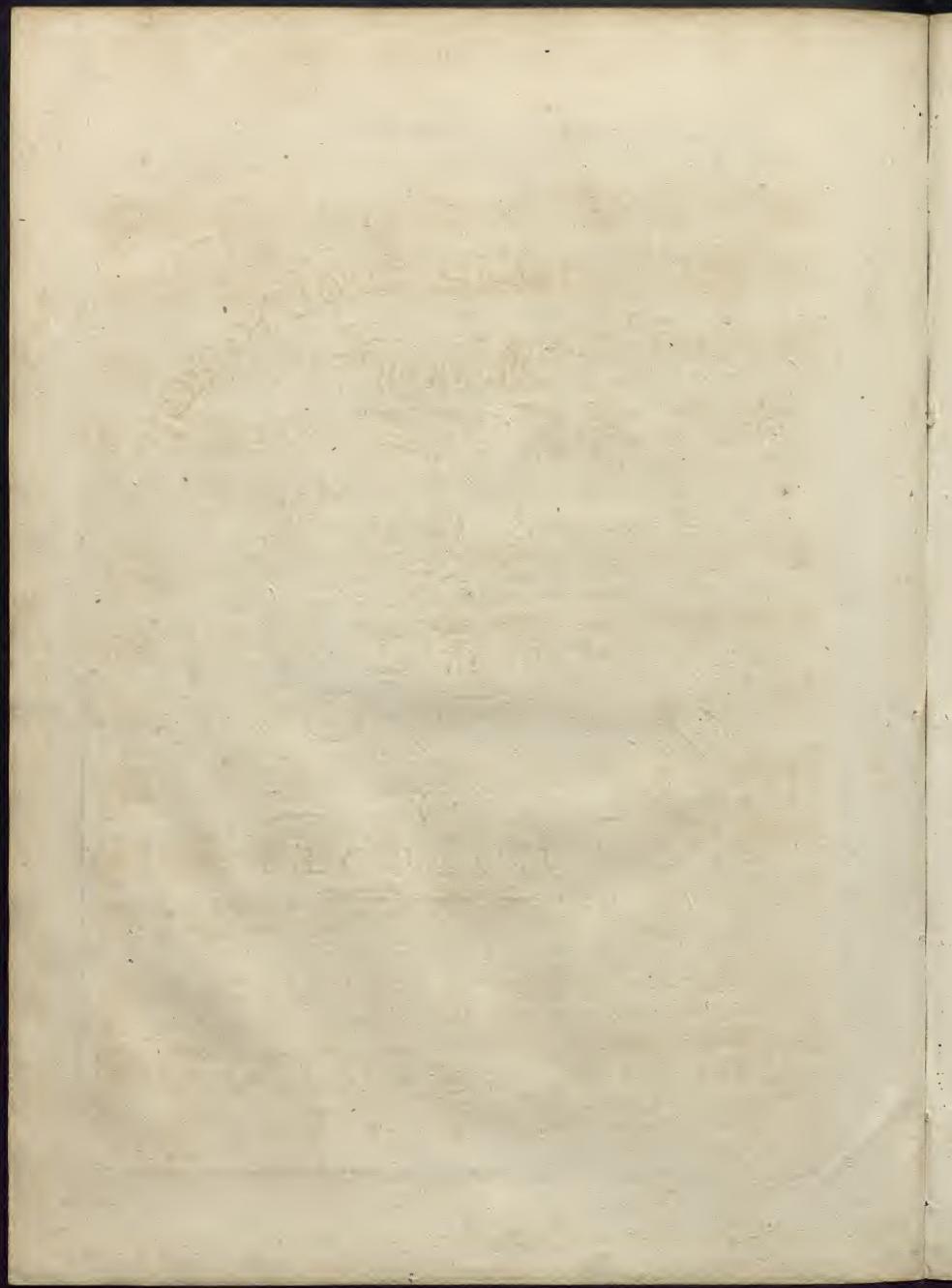
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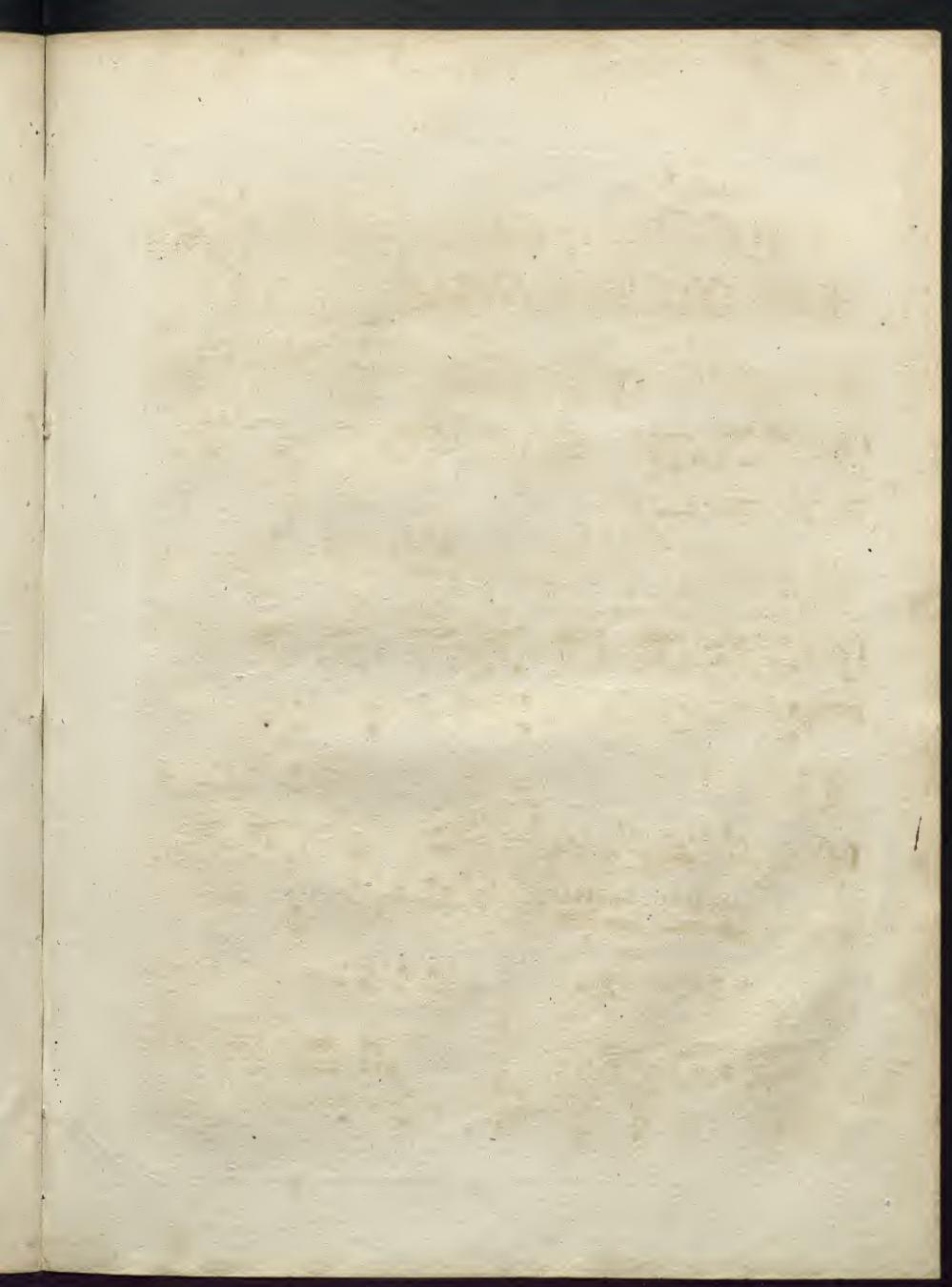
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J. Klose.





Andante Sostenuto è con espressione

A-dieu, adieu! my native shore. Fades o'er the waters
blue. The night winds sigh the breakers roar, And shrieks the wild Sea-mew.
Yon Sun that sets up -
on the Sea, We fol-low in his flight Fare-well awhile to him and thee, my
My Native Land, Good Night.

Native Land Good Night! My Native Land. Good Night. My Native Land. Good
 Night. Fare-well a-while to him and thee my Na-tive land, good
 Night. Fare-well a-while to him and thee my Na-tive land, good
 Night. Cres-cendo
 Night.
 My Native Land; Good Night.

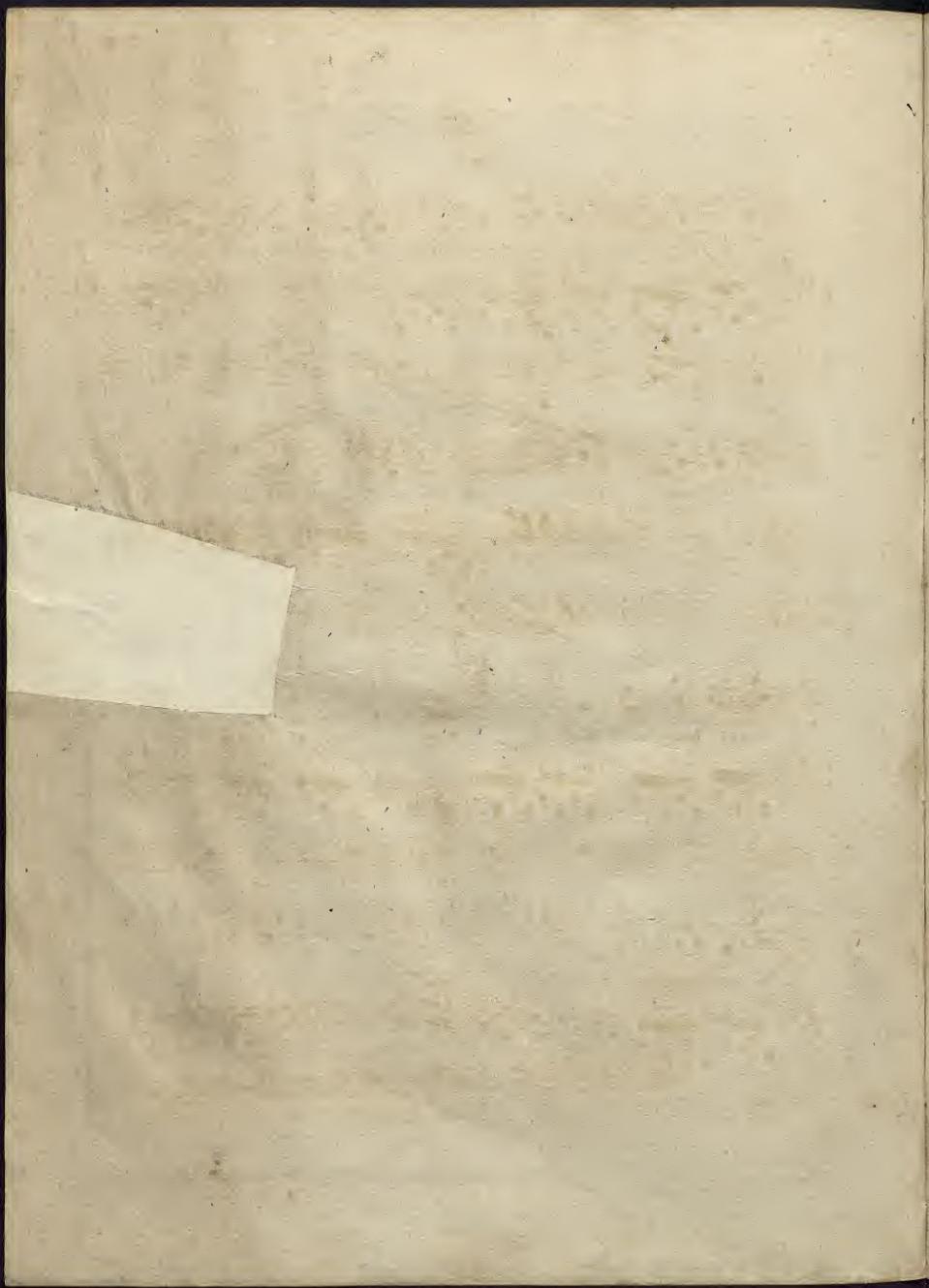
mez f

4

With thee my Bark, I'll swift - ly go, a - thwart the foam - ing brine, Nor
care what Land thou bear'st me to, So not a - gain to mine.
Wel - come, Welcome, ye
dark blue waves And when you fail my Sight, Welcome ye Deserts
My Native Land, Good Night.

The musical score consists of four staves of music. The top staff is for the vocal part, starting with a treble clef, a key signature of two flats, and a common time signature. The lyrics "With thee my Bark, I'll swift - ly go, a - thwart the foam - ing brine, Nor" are written below the notes. The second staff is for the piano, showing a continuous eighth-note pattern. The third staff continues the piano accompaniment. The fourth staff is for the vocal part, starting with a bass clef, a key signature of one flat, and a common time signature. The lyrics "care what Land thou bear'st me to, So not a - gain to mine." are written below the notes. The piano accompaniment continues on the second and third staves. The vocal part returns on the fourth staff with the lyrics "Wel - come, Welcome, ye". The piano accompaniment continues on the second and third staves. The vocal part returns on the fourth staff with the lyrics "dark blue waves And when you fail my Sight, Welcome ye Deserts". The piano accompaniment continues on the second and third staves. The vocal part concludes on the fourth staff with the lyrics "My Native Land, Good Night.". The piano accompaniment continues on the second and third staves.

and ye Caves my Na - tive Land, Good Night My Native Land, Good Night. My
 Native Land, Good Night. Welcome ye De - serts and ye Caves, My
 Native Land, Good Night. Welcome ye De - serts and ye Caves, My
 Native Land, Good Night. Welcome ye De - serts and ye Caves, My
 Native Land, Good Night.



This Rose to calm my Brother's care's

*The words taken from the
celebrated Poem of the*

BRIDE OF ABYDOS,

The Music composed & arranged for the

Piano Forte,

By.

J. Nathan.

And most respectfully dedicated to

LORD BYRON.

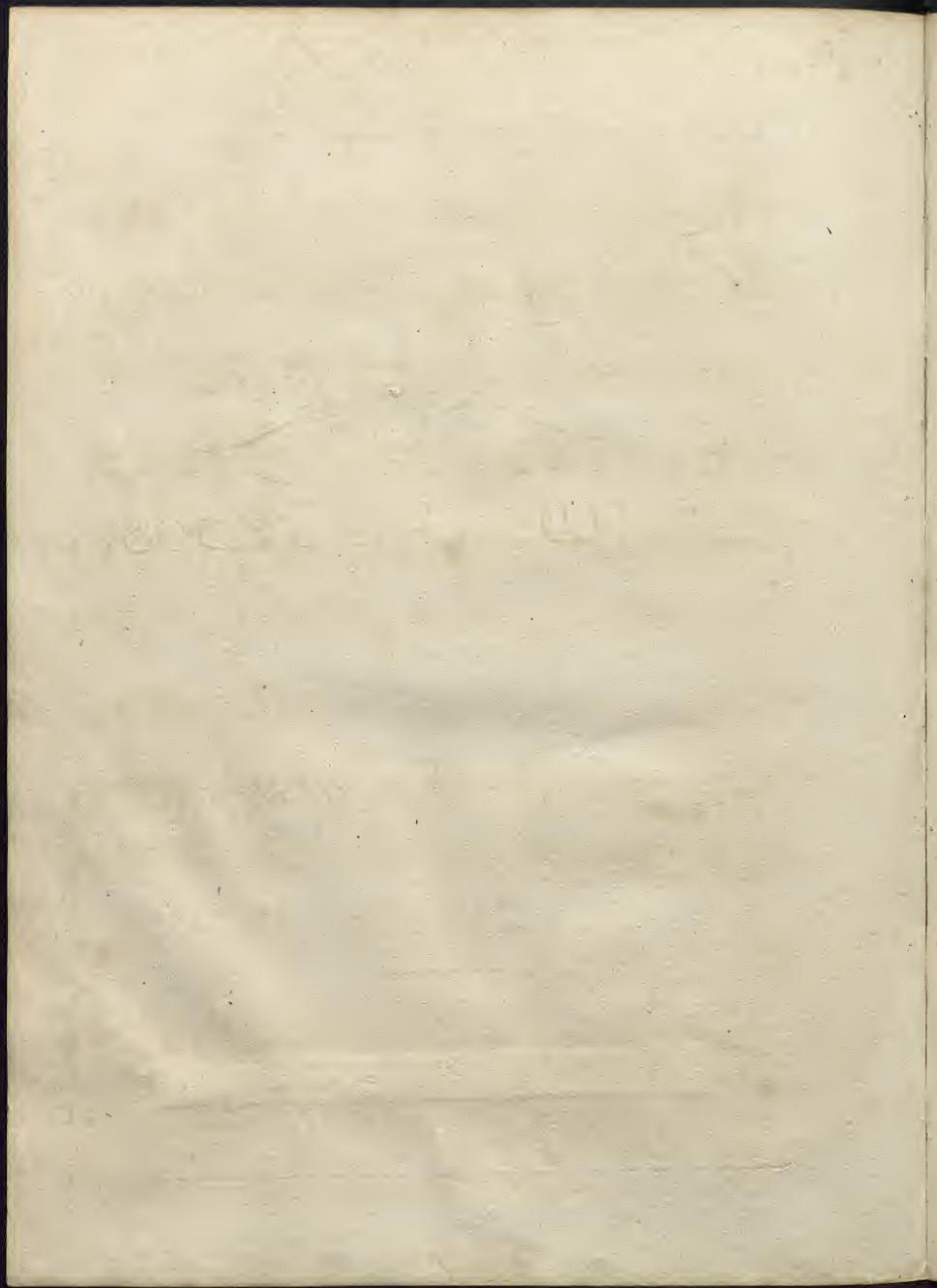
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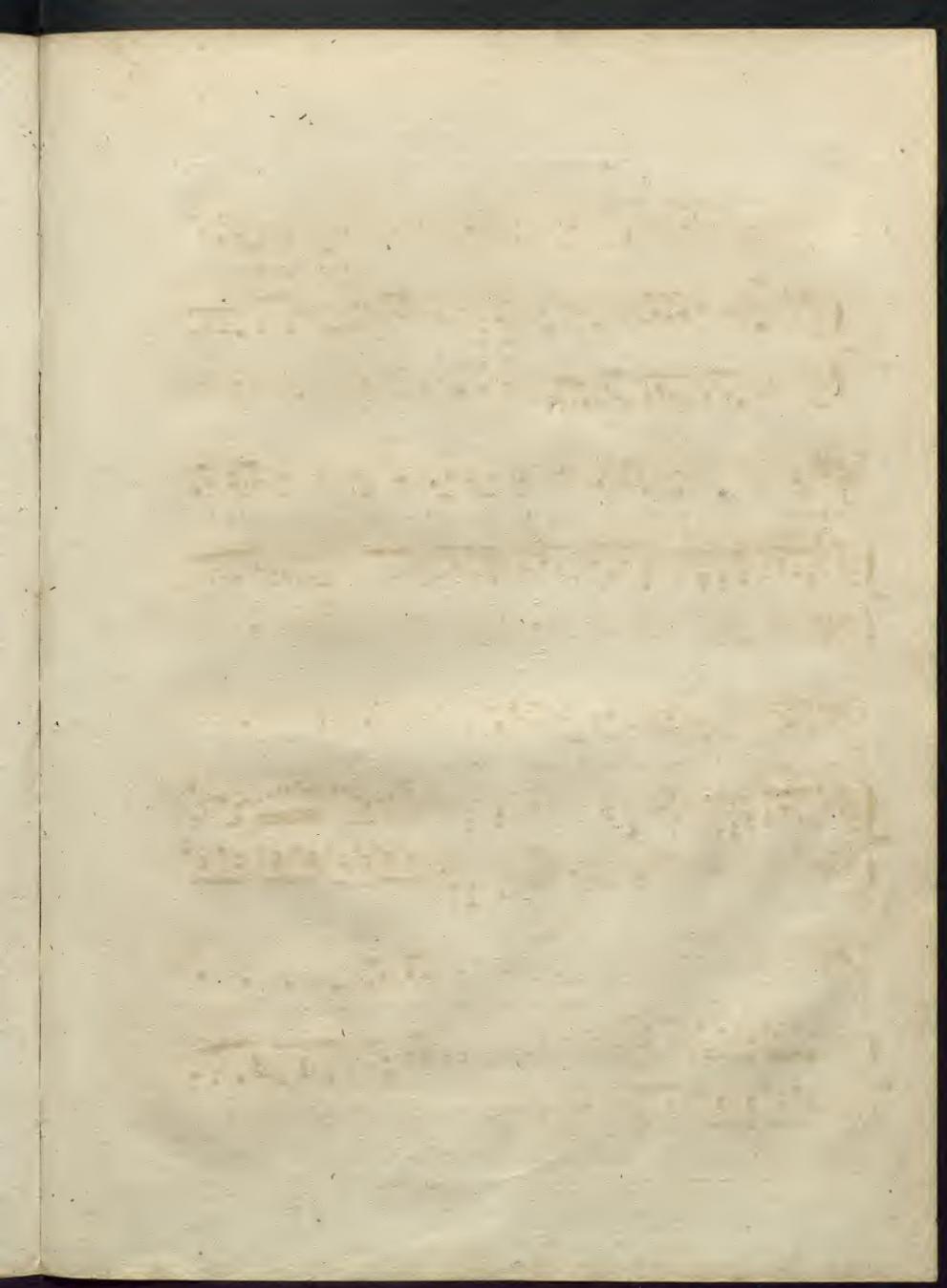
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J. Nathan





Andantino con moto

Voce.

Piano

Forte.

This Rose to calm my
loco

Brother's cares, A message from the Bul-bul bears, It says to night he.

will prolong, For Selim's ear his sweetest Song.

And though his note is some-what sad, Hell

A handwritten musical score for voice and piano. The music is in G major, 2/4 time. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of four systems of music. The first system starts with a treble clef, followed by a bass clef, then a treble clef, and finally a bass clef. The lyrics in the first system are: "try for once a strain more glad, he'll try for once a strain more glad, With some faint hope his al-ter'd lay, May sing these gloomy thoughts a-way." The second system starts with a treble clef, followed by a bass clef, then a treble clef, and finally a bass clef. The lyrics in the second system begin with "What not receive my foolish". The third system starts with a treble clef, followed by a bass clef, then a treble clef, and finally a bass clef. The lyrics in the third system are: "flow-er, Nay; then I am in-deed I am indeed un-blest, On". The fourth system starts with a treble clef, followed by a bass clef, then a treble clef, and finally a bass clef.

me can thus thy forehead lower, And know'st thou not who

loves thee best; Oh Selim dear! On me can thus thy

forehead lower, And know'st thou not who loves thee best;

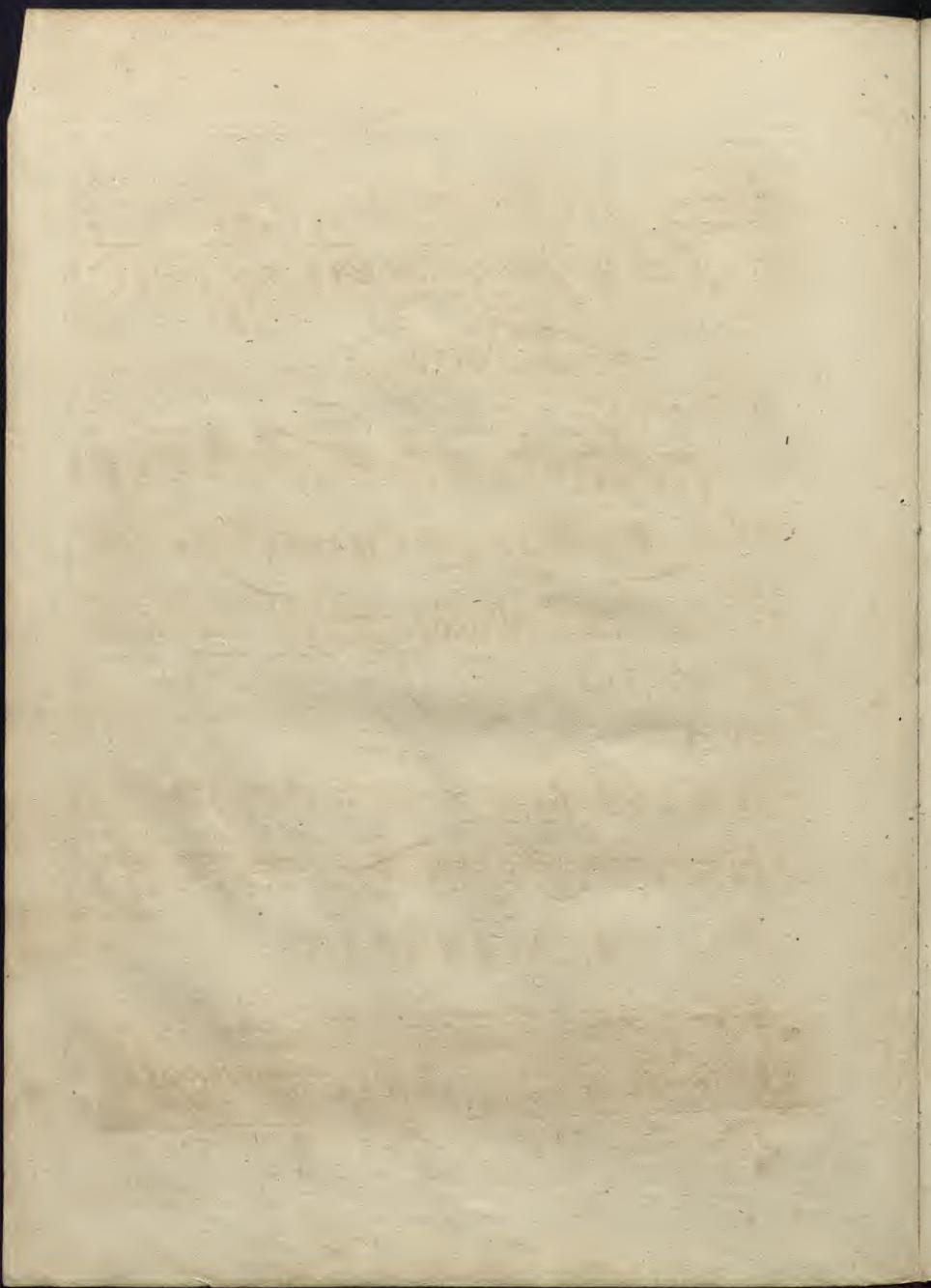
Oh Selim dear, Oh more than dearest

Say is it I thou hat'st, or fear - est; Come lay thy head up -

on my breast, And I will kiss thee and I will kiss thee, in - to rest, in - to
rest, to rest. This Rose to calm my Brother's cares, a

message from the Bul-bul bears, It says to night he will pro-long For

Sellim's ear his sweetest Song his sweetest Song.



"Thou art not false, but thou art fickle,"

The Poetry by

The Right Hon^{ble}

LORD BYRON,

The Music Composed

With an accompt for the

Piano Forte,

By

I. NATHAN.

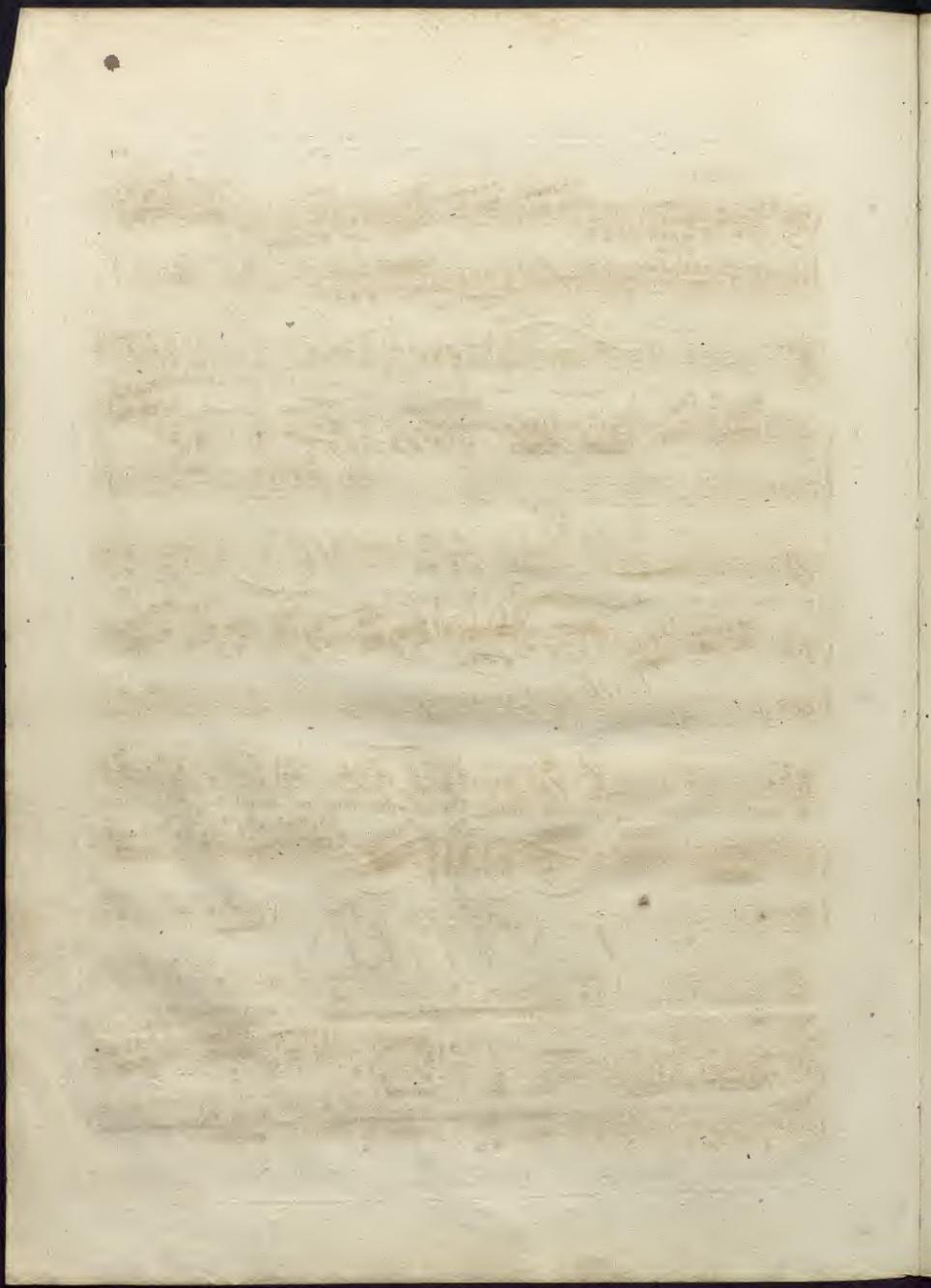
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Where may be had the Hebrew Melodies & the Whole of this Author's Works.

Deethan



ANDANTE.

Thou art not false, but thou art sic^{kle} To
 those thy self so fondly sought; The tears that thou hast forc'd to tricke Are
 doubl^y bitter from that thought: The tears that thou hast forc'd to tricke Are
 doubl^y bitter from that thought? Tis this which breaks the heart thou grievest Too
 loco

well thou lov'st too soon thou leavest. Too well thou lov'st too soon thou leavest. Tis
this which breaks the heart thou grievest, Too well thou lov'st too soon thou leavest.

The

wholly false the heart de-spises, And spurns deceiv-er and de-ceit; But

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are on treble, alto, and bass staves, respectively. The piano part is on a separate staff at the bottom. The lyrics describe a woman's love and its permanence despite external changes.

her who not a thought disguises, whose love is as sin - cere as sweet, Whose
love
Whose love is as sin - cere as sweet, When
she can change who lov'd so tru - ly, It feels what mine has felt so newly. When
she can change who lov'd so tru - ly, It feels what mine has felt so newly.

2^d Verse.

To dream of joy and wake to sorrow Is doom'd to all who

love or live; And if, when conscious on the morrow, We scarce our fancy

can - for - give, And if, when con - scious on the morrow, We

scarce our fancy. can for - give, That cheat - ed us in

loco.

A handwritten musical score for voice and piano. The music is in G major and 2/4 time. The vocal line consists of three staves of music, with lyrics written below the first and third staves. The piano accompaniment is provided by two staves below the vocal parts. The lyrics describe a soul's loneliness and the feelings of those left behind.

slumber only. To leave the wak-ing soul more lonely To leave the wak-ing

soul more lonely, That cheated us in slum-ber only, To leave the wak-ing

soul more lonely,

What must they feel whom no false vision, But tru - est, tend'rest

A handwritten musical score for two voices (Soprano and Alto) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano and alto clefs, with lyrics in both staves. The piano part is in bass clef. The score consists of eight systems of music, each ending with a double bar line and repeat dots. The lyrics describe a passion that was swift and sad, comparing it to a dream. The music features various note values including eighth and sixteenth notes, and rests. The vocal parts often sing in unison or harmonize. The piano part provides harmonic support with chords and bass lines.

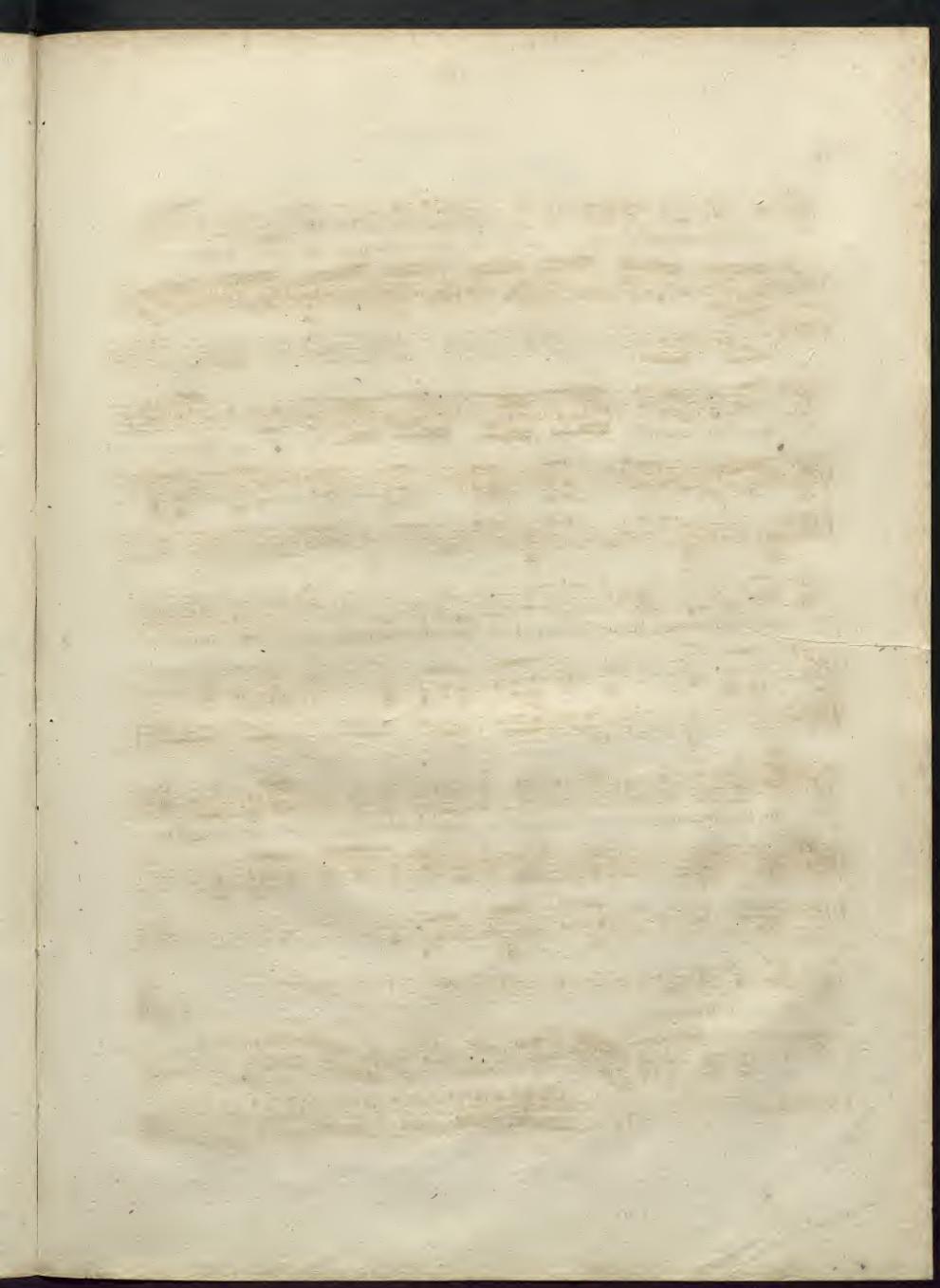
passion warm'd? Sincere, but swift in sad transition, As if a dream a-

lone had charm'd? As if a dream a-

lone had charm'd? Ah! sure such grief is fancy's scheming, And all thy change can

be but dreaming! Ah! sure such grief is fancy's scheming, And all thy change can

be but dreaming!



卷之三

My Life, I love you,

Written by

The Right Honorable
LORD BYRON,

The Music Composed



J. NATHAN.

Ent. at Sta. Hall

Price 2/6

London,

*Sold at Whites, Music and Musical Instrument Warehouse,
No. 3, Queen Street, Bath.*

S. H.

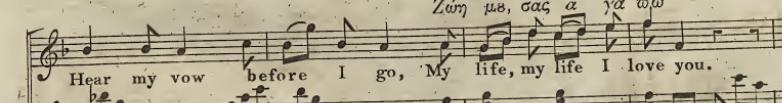
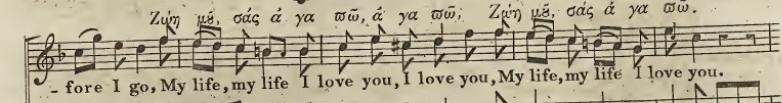
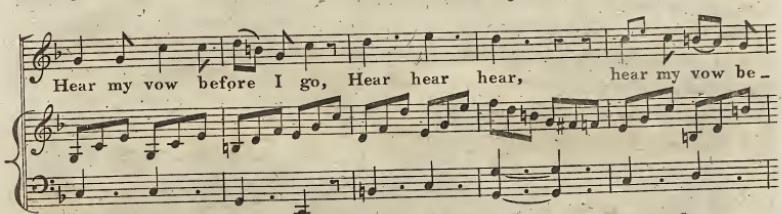
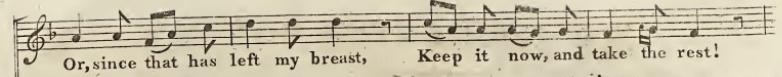
MY LIFE, I LOVE YOU.

In submitting this Music to the candid decision of the Public, it may be proper to observe, that every stanza of the Song, which, is selected from the Poems subjoined to Lord Byron's "Childe Harold's Pilgrimage," concludes with the words Ζώη μὲν σάγαρω. a Romæc expression of tenderness, for which I have taken the liberty of substituting his Lordship's translation "My Life, I love you." In the third stanza, the vow "By all the token flowers &c." means those flowers which a lover sends to his mistress as a mark of his affection; for as ladies in the East are not taught to write, lest they should scribble assignations, the sentiments of the parties are conveyed by flowers, cinders, pebbles &c. which have different significations. A bunch of flowers tied with hair, implies "Take me and fly."

I, Nathan.

ADAGIO.

Maid of Athens, 'ere we part, Give, oh, give me back my heart!



4 2d Verse.

By those tresses unconfined, 'Woo'd by each Ægean wind; By those lids whose
jetty fringe Kiss thy soft cheeks blooming tinge; By those wild eyes like the roe,
like the roe. By those wild eyes like the roe, My
life, my life I love you, I love you. My life, my life I love you.
By those wild eyes like the roe, My life, my life I love you.

3^d Verse.

By that lip I long to taste; By that zone encircl'd waist; By all the token-

- flow'rs that tell What words can never speak so well; By love's alternate

joy and woe, joy - - and woe, By love's alternate joy and woe, My

life, my life I love you, I love you, My life my life I love you. By

6

loves al-ternate joy and woe, My life, my life I love you.



4th Verse.

Maid of Athens! I am gone: Think of me, sweet! when alone.

Though I fly to Islam-bol, Athens holds my heart and soul:

Can I cease to love thee? no, no, no.



A handwritten musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The score consists of four systems of music. The first system starts with a treble clef, common time, and a key signature of one sharp. The lyrics are: "Can I cease to love thee? no! My life my life, I love you, I love you, My". The second system begins with a bass clef, common time, and a key signature of one sharp. The lyrics are: "life, my life I love you. Can I cease to love thee? no! My". The third system continues with a treble clef, common time, and a key signature of one sharp. The lyrics are: "life my life I love you.". The fourth system begins with a bass clef, common time, and a key signature of one sharp. The score concludes with a double bar line and repeat dots.

1. 2. 3. 4. 5. 6. 7. 8. 9.

1. 2. 3. 4. 5. 6. 7. 8. 9.

1. 2. 3. 4. 5. 6. 7. 8. 9.

THE KISS DEAR MAID THY LIP HAS LIKED
The Poetry by
The Right Honourable
LORD BYRON,

The Music

Composed with an Accompaniment.

for the
Piano Forte.
BY
I. NATHAN.

Sold at STA. HALL

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D. Nathan

2 The Kiss, dear Maid thy lip has left,

The Poetry by the R^t Hon^{ble} Lord Byron.

The Music by J. Nathan.

ANDANTINO.

tr. 8va

loco

The kiss, dear maid thy lip has left, Shall never part from mine, - - - Till

happier hours restore the gift, Un-tainted back to thine; - - Untainted back to thine; Thy

part-ing glance, which fond-ly beams, An e=qual love may see; The tears that from thine

3

eyelid streams, Can weep no change in me, Thy parting glance which fondly beams, An equal love may
 see, The tears that from thine eyelid streams, Can weep no change in me; - Can weep no change in-
 me. I ask no pledge to make me blest, In gazing when a = lone; - Nor one memorial
 for a breast, Whose thoughts are all thine own; Whose thoughts are all thine own. The

ad libitum expressivo

A handwritten musical score for voice and piano. The score consists of five systems of music, each with two staves: a treble staff for the vocal part and a bass staff for the piano accompaniment. The key signature is one flat, and the time signature varies between common time and 6/8. The vocal line begins with "kiss, dear maid! thy lip has left," followed by "Shall ne'er part from mine, - Till". The second system continues with "hap= pier hours re= store the gift Un=taint=ed back to thine, - un=". The third system concludes with "taint=ed back to thine." The fourth system features a piano solo section with a dynamic marking of f . The fifth system resumes the vocal line with a piano accompaniment.

kiss, dear maid! thy lip has left, Shall ne'er part from mine, - Till

hap= pier hours re= store the gift Un=taint=ed back to thine, - un=

taint=ed back to thine.

SECOND VERSE

Nor need I write, to tell the tale, My pen were doubly weak; — Oh! what can i = dle
 words a = vail, Un = less the heart could speak? Un = less the heart could speak? Nor
 need I write, to tell the tale, My pen were dou = bly weak; Oh!
 what can i = dle words a = vail, Un = less the heart could speak? By

day or night, in weal or woe, That heart, no lon=ger free, Must bear the love it
can=not show, And si=lent ache for thee. - And si=lent ache for thee. By
day or night, in weal or woe, That heart no lon=ger free, - Must bear the love it
can=not show, And si=lent ache for thee. And si=lent ache for thee. The

7

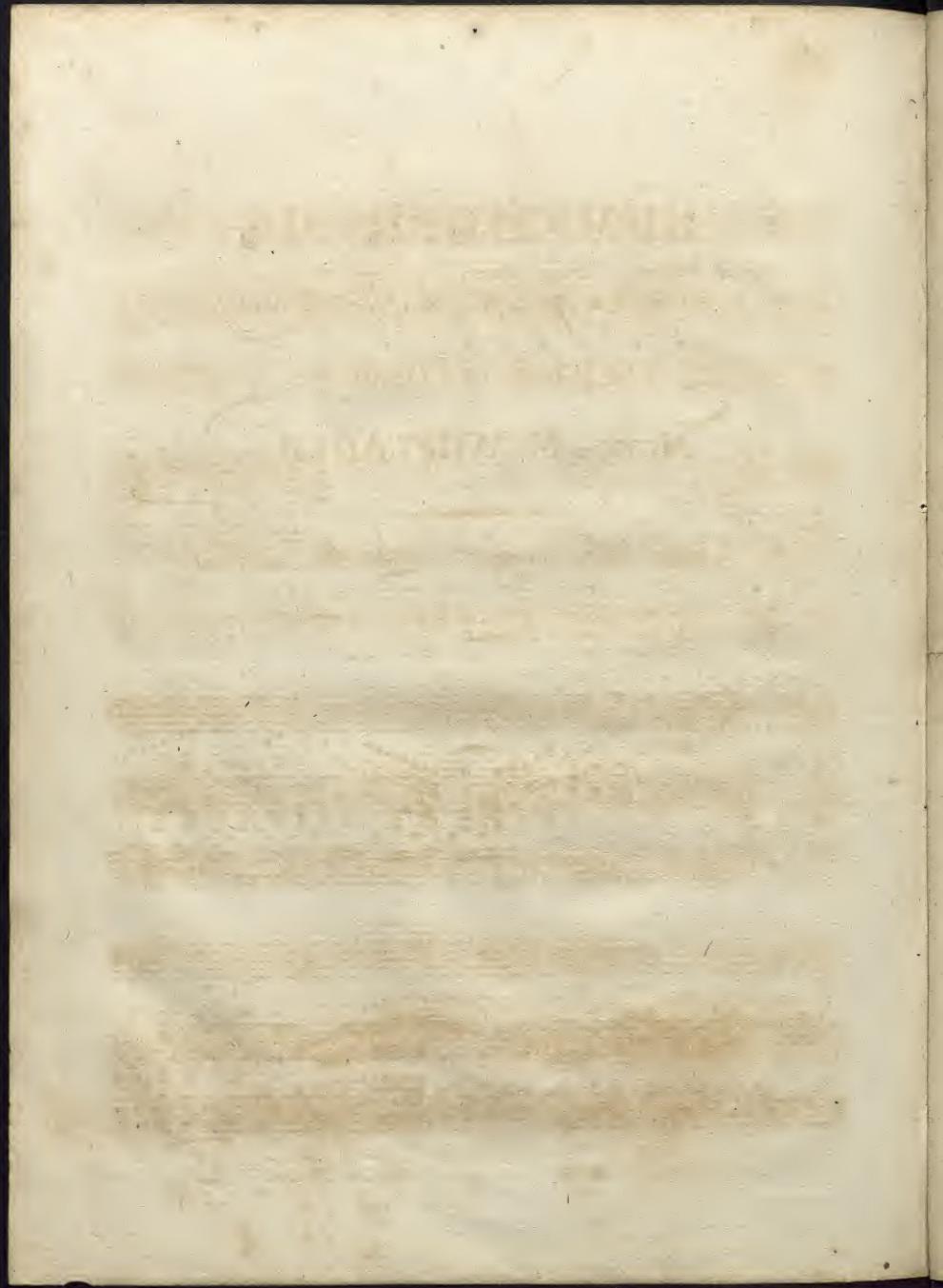
A handwritten musical score for voice and piano. The score consists of six staves. The top two staves are for the voice, with lyrics written below them. The bottom four staves are for the piano. The music is in common time, with a key signature of one flat. The vocal parts begin with a melodic line, followed by harmonic support from the piano. The lyrics are as follows:

kiss, dear maid! thy lip has left, Shall ne=ver part from mine, - - THI

hap=pier hours re=store the gift Un=taint=ed back to thine. - - Un=

taint=ed back to thine.

The piano part features various harmonic progressions and rhythmic patterns, including eighth-note chords and sixteenth-note figures.



REMEMBER ME

Sung with applause at the Private Concerts

The Words by G. Walker

—THE—

MUSIC by MR. WHITAKER

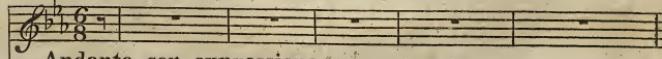
Pris

London Printed by G. Walker no6 Great Portland Street

Just Published

- (Art thou Awake? from the Three Spaniards Fr. 1
Ye maidens Fair of Feature D^r. 1
The Pilgrim Boy from the Romance of Don Rafael 1
Blooming Virgins cease your Pining D^r.

VOCE.



Andante con expressione.

PIANO

FORTE.

michi
17

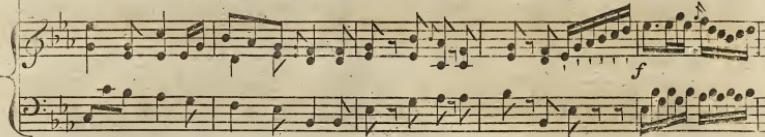
Remember me when far away I journey thro' the world's wide waste Remember me at

early day, Or when the ev'ning shadows haste or when the ev'ning shadows, haste,

When high the pensive moon appears And night with all her

starry train Gives rest to human hopes and fears,gives rest to hu-man hopes and fears, Re-

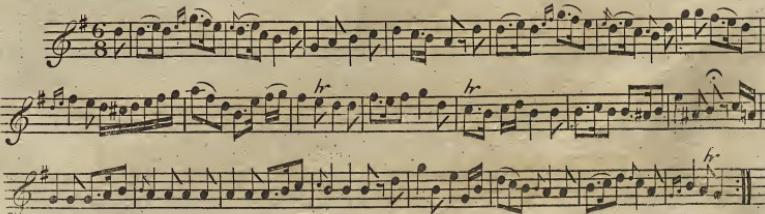
-member I a - lone complain Re-member I a - lone complain.



2

Remember me when eer you sigh
Be it at midnight's silent hour
Remember me and think that I
Return thy sigh and feel its pow'r
When eer you think on those away
Or when you bend the pious knee
Or when your thoughts to pleasures stray
O then dear maid remember me.

GERMAN FLUTE.



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Blooming Virgins.	- D ^o - - - - -	D ^o - - - - - 1.
Go gentle Sigh, from the Three Spaniards.	- - - - - D ^o - - - - -	1.
Ye Maidens fair.	- - - - - D ^o - - - - -	D ^o - - - - - 1.
Art thou awake, Serenade	- D ^o - - - - -	D ^o - - - - - 1.
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Be true to me my Anna cried.	- - - - -	
Can I forget.	- - - - -	
Why waves the banner.	- - - - -	7: 6
It was a Knight in armour green.	- - - - -	
Are these then the scenes,	- - - - -	

Farewell! bright Star!
 A) Tribute to the
 ME M O R Y
OF HER LATE
 Royal Highness
 The Princess Charlotte of Wales.)
 THE MUSIC COMPOSED
 with an Accompaniment for the
 Piano Forte.
 BY
 G. KIALLMARK.

Ent. Staffall,

Pt. 1/6

London Printed by Goulding, Delmaine Potter & C. 20 Soho Square, & to be had at 7 Westmorland Street Dublin.

ANDANTINO CON ESPRESSIONE.

2

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, with various key signatures. The vocal parts are in soprano, alto, and tenor clefs. The piano part is at the bottom, with dynamics like Crescendo (Cres), Dolce (dol), and Pianissimo (pp). The lyrics describe a bright star of English birth, a emblem of our fair, a wife who displayed grace, a child whose virtue paid, and a suffering Mother's care. The score concludes with a farewell to the bright star.

= well! bright star of En=glis birth! Thou pat=tern of do=mes=tic worth Just

em=blem of our fair Just emblem of our fair! A

Cres

dol

suffering suffering Mo=ther's care, A suffering Mother's care.

pp cres= cen = do p

Farewell bright star!

A musical score for piano and voice. The score consists of four staves. The top two staves are for the voice, and the bottom two staves are for the piano. The music is in common time, with a key signature of one flat. The vocal parts begin with a melodic line, followed by harmonic support from the piano. The lyrics are integrated into the musical phrases. The score includes dynamic markings such as *p*, *mf*, *p*, *pp*, and *dol*. The vocal part ends with a forte dynamic.

Smorz, Fare-
= well! for thou hast gain'd that peace, Where pains are past, and trou-bles cease; From
fu-ture pe=rls free: From fu-ture pe=rls free: Fare-
= well! and when we weep the fate That bears thee to a hap-pier state, We
Farewell! bright star!

weep our-selves not thee not thee We weep our-selves not
pp cres - cen - do

thee! Farewell! and when we weep the fate That bears thee to a

hap-pier state We weep ourselves not thee not thee We
pp Cres - cen - do

ad lib: weep our-selves not - - - thee!

Farewell! bright star! smorz

1 Weep! Oh Weep with Tears of Anguish!

A LAMENT,

ADAPTED BY THE PUBLISHER TO THE

BEAUTIFUL & PATHETIC AIR OF

"Ah Perdonal."

COMPOSED BY

MOZART

THE WORDS BY

J. W. LAKE ESQ^R

Gli' occhi
E le braccia, le mani, e i piedi, e l'viso.

Le aliye chime d' un puro tenore,
E l' ampiugiar de' l' angoscio rosa,
Poco petrare son che nulla sente!

In Pararia.

P: 1/6

Ent. Sta. Hall.

FAVORITE NEW MUSIC JUST PUBLISHED.

"The Persian Hunters" Opera performed at the English Opera. Composed by Cha: E. Horn Jr. 12'	1/6
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"The Ping of a Fowrd" from the English Melodics. the Words by J.W.Lake Esq ^R	1/6
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"The Spirit of the Storm" Words by L.Bremby Esq ^R Composed by G.Perry	1/6
"Beside the low Grot" Parente Ballad, Composed by M.T.Cooke. 2 ^d Edition	1/6

London, Published by T.Williams, 29, Tavistock's, Covent Garden.

VOCE.

AND ANTINO ESPRESSIVO.

PIANO
FORTE.

Original Key #2#.

2

Weep! oh weep with tears of anguish, For the Fair-est of our
Isle, E'en the sternest heart must languish, In the blight - of beauty's
smile, In the blight of beau-ty's smile:
When the hopes we fond-ly cherish,
for

Weep! oh weep

This Song is property & Entd^d Stationers Hall as such.

3

— 2 —

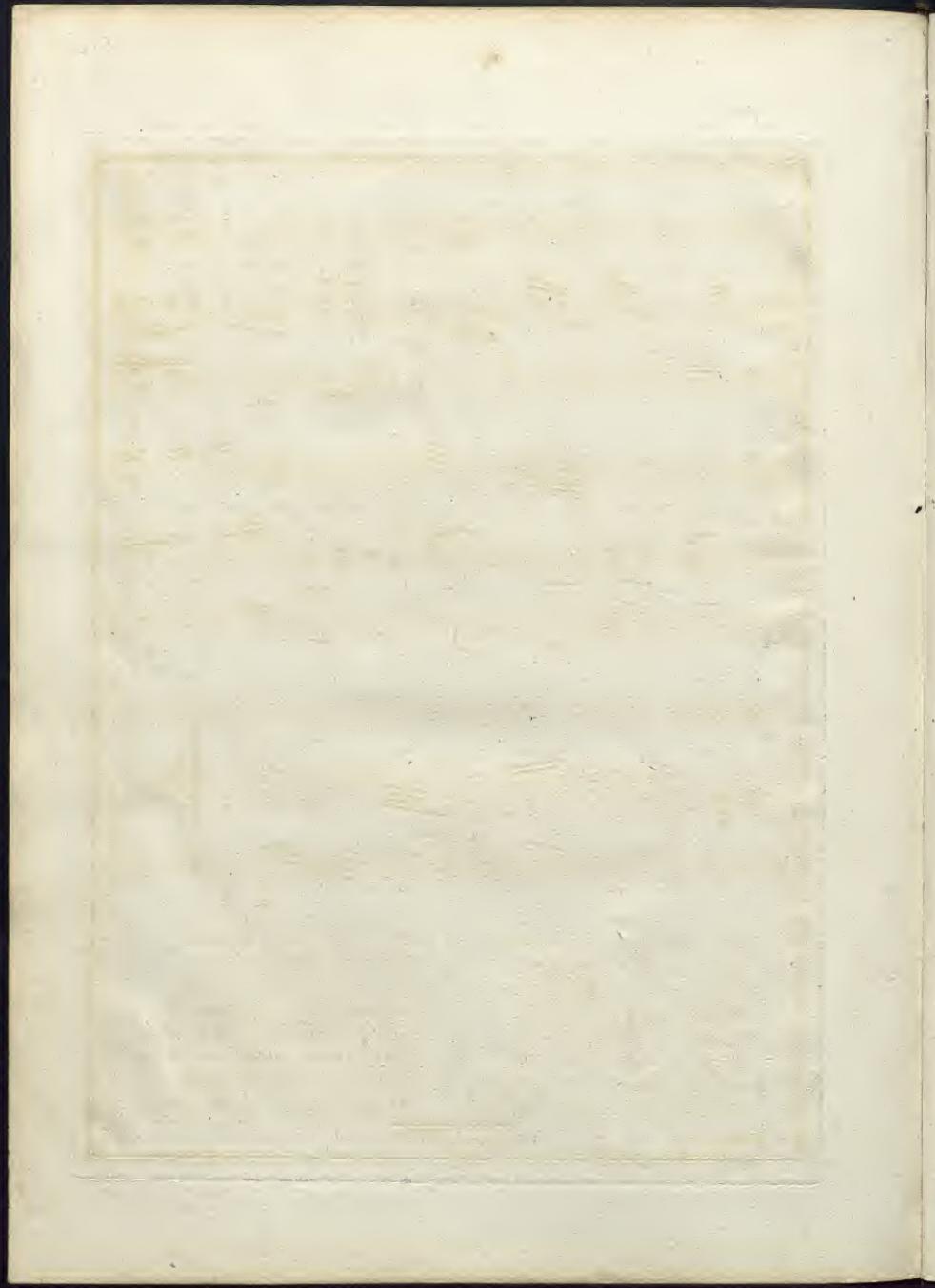
Oh! 'tis sad when joys are blighted
In the beauty of their bloom,
When the form that once delighted
Withers in the silent Tomb!
Tears may tell a Nation's feeling
In the fullness of their flow
But the grief that shuns revealing
Who can paint — Affection's woe!

— 3 —

Lovely as the Star of Morning
In retiring splendour drest,
Rich in all the mind's adoring
Peace and Love her pillow blest:
Daughter of our Land! the Dearest!
Albion's Hope and Brunswick's fame
Fairest Flow'r! amid the fairest!
Wept and hallow'd be Thy name!

Weep! oh weep

Engraved by R^t Taylor.





AN
ELEGY

Written & Composed

ON THE LAMENTABLE DEMISE

of
Her Royal Highness
THE
Princess Charlotte of Wales.

BY

JOHN PARRY.

Ent'd at Sta' Hall.

Price 1st. 6^d.

*Her Royal Highness the Princess Charlotte of Wales, Consort of the Prince
Saxe Coburg, died at Claremont, about half past 2 o'clock, on Thursday
morning Nov^r. 6. 1817. Aged 21 Years & 10 months, Having given Birth to
a still born Son, about 9 o'clock the preceding Evening. —*

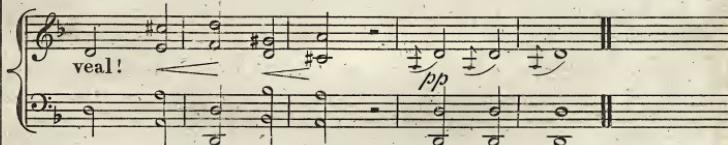
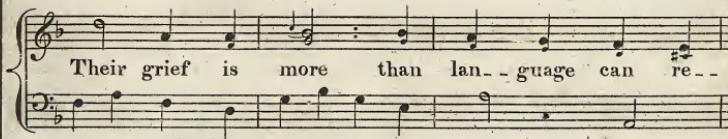
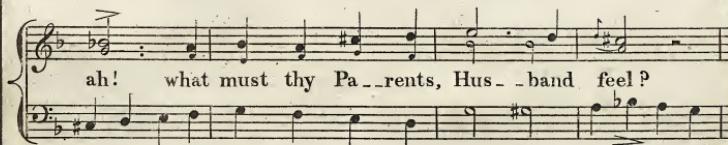
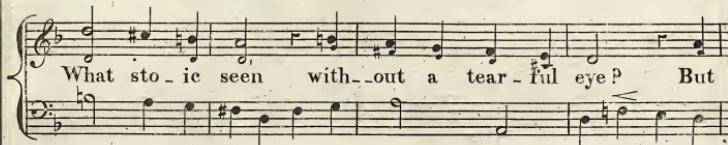
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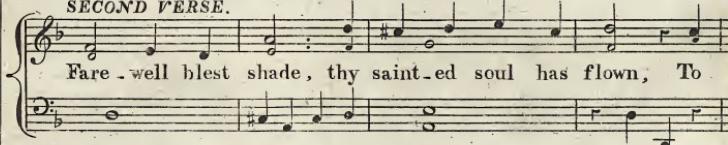
L E N T O

Mourn England mourn, thy lovely Rose is
dead, Its beauties faded and its fragrance shed, Bri-
tannia's bright'est Hope, and Albion's pride
Fled and blighted when Cambria's Princess died!
What heart but feels? what breast but heaves a sigh?

Espress:



SECOND VERSE.



long shall England's sons thy death de - plore, And

wish their prayers could thy life re - store Thy Cherub

Infant in thine arms as - cends To that de - light - ful

bourn where sor - row ends. The heavenly choir by God's di -

vine be - hest Will hail thy spir - it

Dim:

to e - ter - nal rest! < <

*I KNOW THAT MY REDEEMER,**Composed by Handel Arranged by Saffery*

London Printed by GOSLINGS & CO, Soho Square, Westmoreland Str. Dublin.

18-

Larghetto

I know that my Re-deemer liveth And that
he shall stand at the lat-ter day up-on the earth

I know that my Redeemer liveth and that he shall stand at the lat-ter day upon the earth - - - upon the earth I know - - that my Re-deemer liveth and that he shall stand at the lat-ter day up-on the earth - - - upon the earth And tho'

worms destroy this body Yet in my flesh shall I see

p *f* *p*

God yet in my flesh shall I see God I

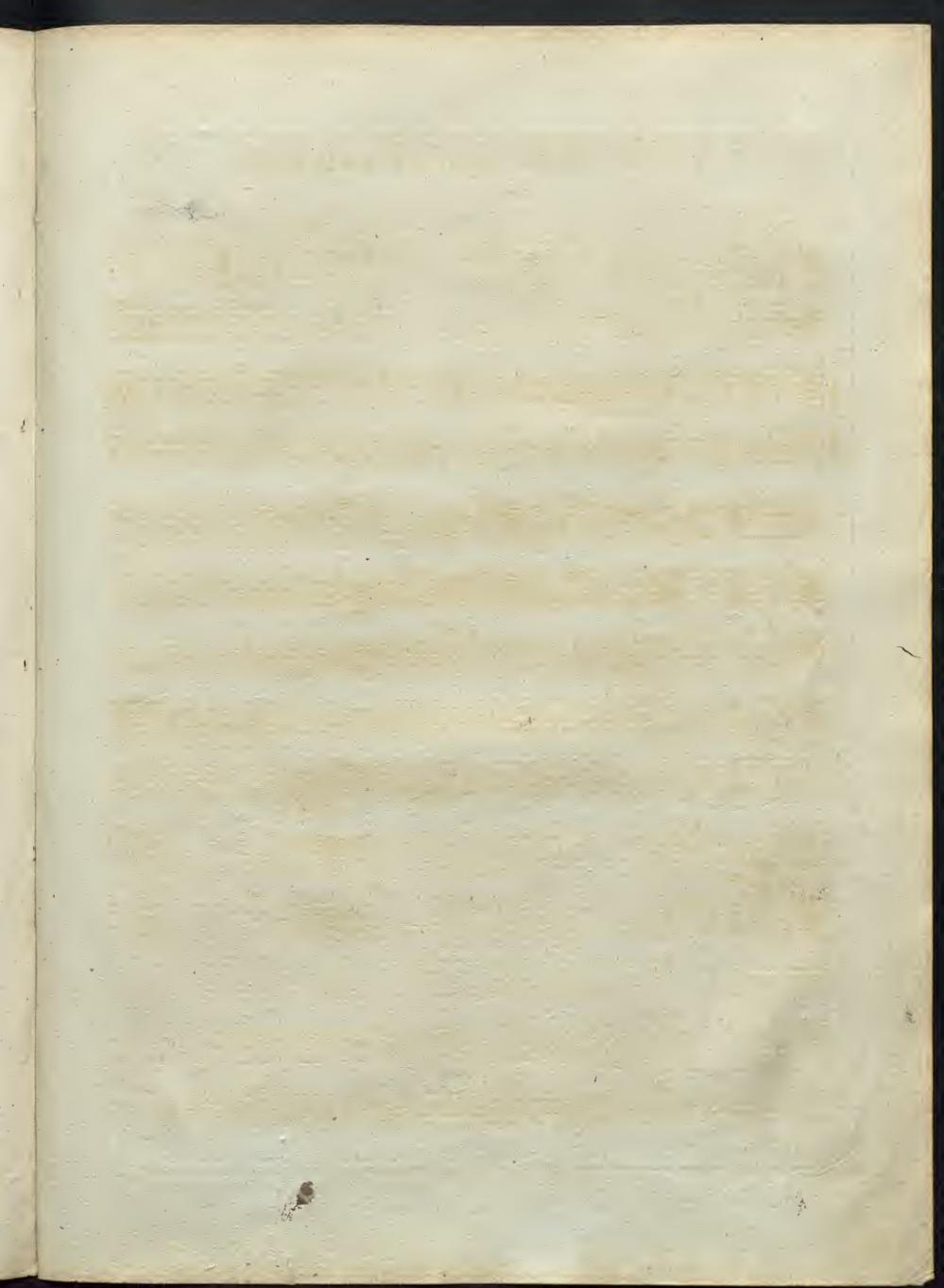
f *p*

know that my Re-deemer liveth and tho' worms de-stroy this body yet

in my flesh shall I see God yet in my flesh — shall I see God shall

I see God I know that my Re-deemer liveth for

f



ANGELS EVER BRIGHT AND FAIR.

BY HANDEL.

Printed for T. Gladman, N^o 24, Middle Row Holborn.

Vio: 1^o & 2^o
Accompaniment

O woe if death indeed lead me to the Guard, or to the Rack, or to the flames, I'll thank your grace.

Violin 1^o P F
Violin 2^o P F

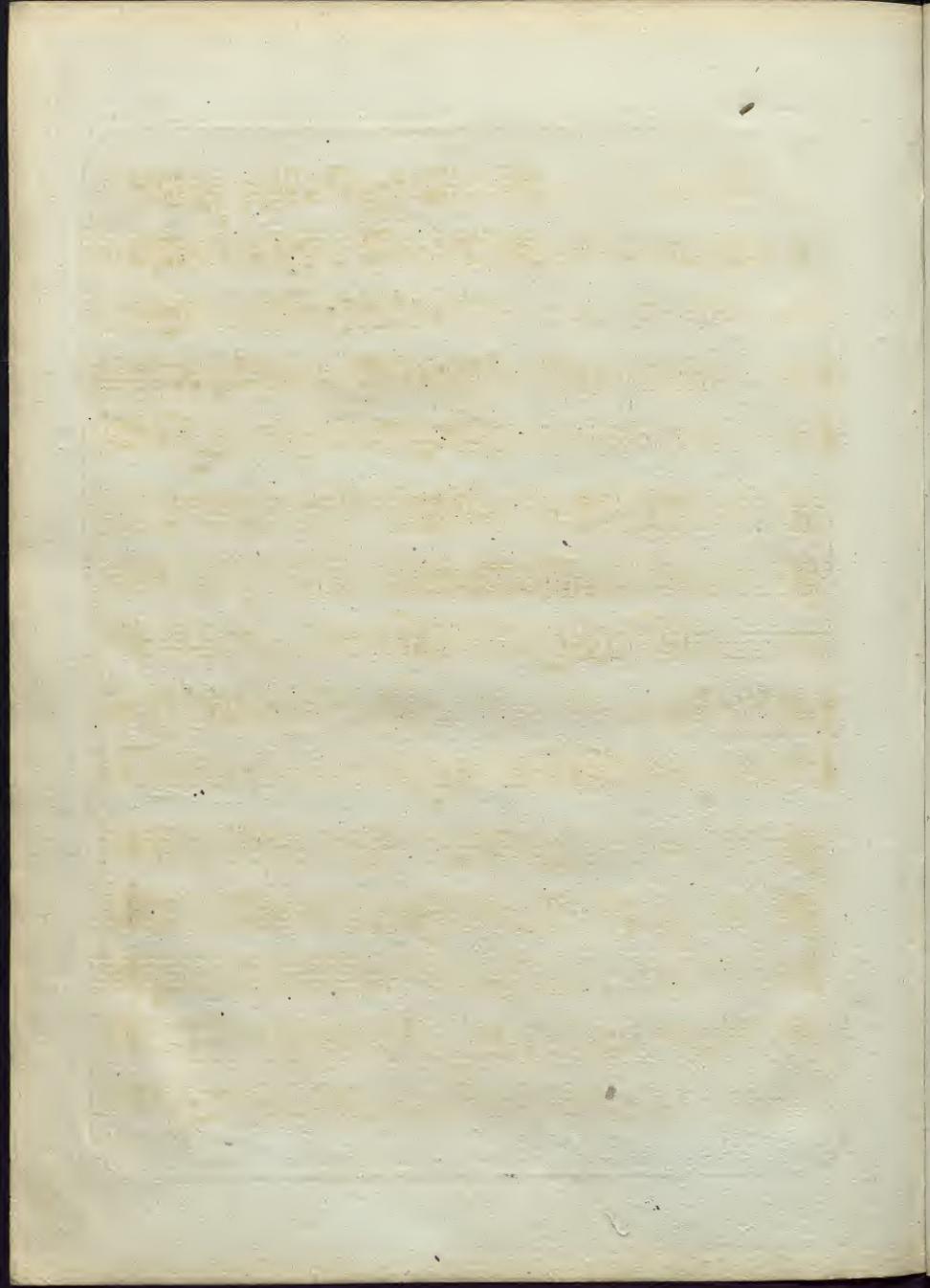
Viola Larghetto

Mercy.

Angels ever bright &

p.
s.
p.
s.
s.
fair,
Angels ever bright and fair, take, O take me, take, O take me to your Care,

takeme,takeme O takeme, Angels ever bright&fair,take O takemeto your Care,take O
 F F P
 takeme to your Care, Speed to your own Courts my flight,clad in
 6 4 5 3 4 3 6
 Robes of Virgin white,clad in Robes of Virgin whitecladin Robes of Virgin white,take me
 6 6 5 5 6 9 3 1
 Dal Segno



I HAVE SET GOD ALWAYS BEFORE ME,
A favorite Anthem,
from the Sixteenth Psalm, as performed at the

FUNERAL,

of Her Royal Highness the

Princess Charlotte of Wales & Saxe Coburg

IN

St. George's Chapel Royal, Windsor.

and used in the several Cathedrals & Choirs in

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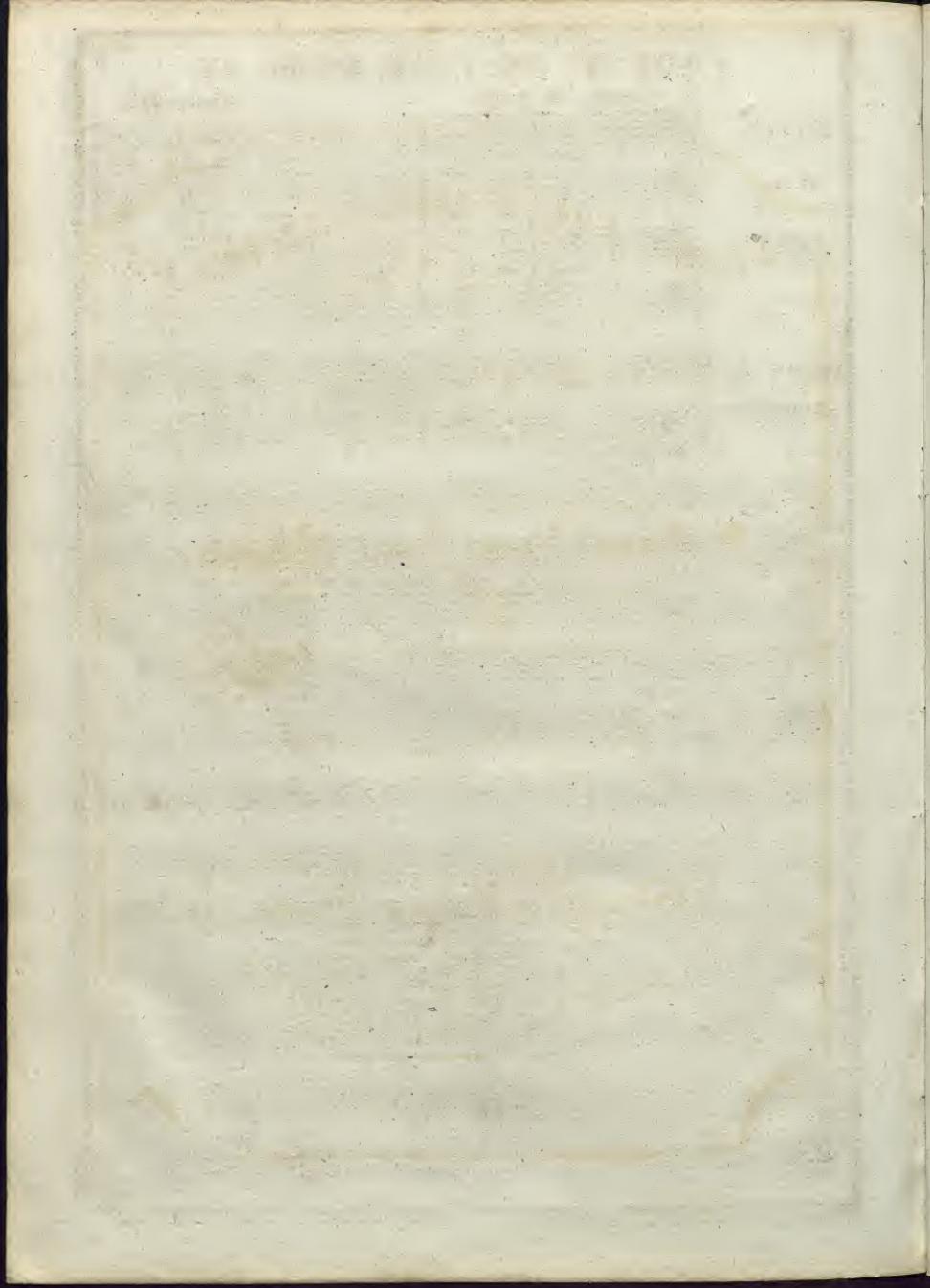
BY

JOHN WHITAKER.

Ent. Sta. Hall.

Price 3/-

London, Published by Button, Whitaker & Compt.,
75, St. Paul's Church Yard.



I HAVE SET GOD ALWAYS BEFORE ME.

1

Chorus. Moderato.

Psalm 16th

CANTO.

Musical score for the chorus. The score consists of six staves. The first four staves are labeled CANTO, ALTO, TENORE, and BASSO respectively, each with a treble clef and a key signature of one sharp. The fifth staff is labeled ORGAN OR PIANO-FORTE, and the sixth staff is labeled CHORUS, also with a treble clef and one sharp. The vocal parts sing "I have set God always before me," while the organ/piano part provides harmonic support. The tempo is indicated as Moderato.

ORGAN OR

PIANO-FORTE

Moderato.

Musical score for the first section of the hymn. It features two staves, both in treble clef and one sharp. The lyrics are "For he is on my right hand he is on my right hand," repeated twice. The music consists of eighth and sixteenth note patterns.

Musical score for the second section of the hymn. It features three staves, all in treble clef and one sharp. The lyrics are "For he is on my right hand, therefore I shall not be moved." This section is repeated three times. The music includes various rhythmic patterns and dynamic markings like forte (#) and piano (#).

V. S.

fall. there fore I shall not fall.
 fall. there fore I shall not fall. I have
 fall. there fore I shall not fall.
 fall. there fore I shall not fall. I have set God

I have set God always be-fore me:
 set God al-ways al-ways be-fore me:
 For he
 al-ways be-fore me al-ways be-fore me:

For he is on my right hand there fore I
 For he is on my right hand there fore I
 is on my right hand there fore I
 For he is on my right hand on my right hand there fore I

I have set God.

shall not fall. he is on my right hand on my right hand,
 shall not fall. he is on my right hand on my right hand,
 shall not fall. he is on my right hand on my right hand, there
 shall not fall. he is on my right hand on my right hand,

 there- fore I shall not fall. he is on my right hand on
 there- fore I shall not fall. he is on my right hand on
 - fore I shall not I shall not fall. he is on my right hand on
 therefore I shall not fall. he is on my right hand on

 my right hand, there- fore I shall not fall.
 my right hand, there- fore I shall not fall.
 my right hand, there- fore I shall not fall.
 my right hand, there- fore I shall not fall.

Verse. Andante. (Two Trebles and a Bass)

Where-fore my heart my heart was glad, and my glo-ry re-

Where-fore my heart my heart was glad, and my glo-ry re-

Where-fore my heart my heart was glad,

my

Andante.

re-joiced my glo-ry re-joiced where-fore my heart was glad, and my
 re-joiced my glo-ry re-joiced where-fore my heart was glad, and my
 glo-ry re-joiced re-joiced where-fore my heart was glad.

glo-ry re-joiced my glo-ry re-joiced ----- my
 glo-ry re-joiced my glo-ry re-joiced my glo-ry re-joiced my
 my ----- heart was glad my glo-ry re-joiced ----- my

Slower.

glo - ry re - joic'd; my flesh al - so shall rest in hope. my
 glo - ry re - joic'd; my flesh al - so shall rest in hope.
 glo - ry re - joic'd; my flesh al - so shall rest in hope.

Slower

flesh - - - shall rest shall rest in hope. my flesh al -
 my flesh shall rest in hope. my flesh al -
 my flesh al - - so shall rest in hope.

- - so shall rest in hope. my flesh al - so shall rest in hope.
 - - so shall rest in hope. my flesh al - so shall rest in hope.
 my flesh al - so shall rest in hope.

Verse. Slow. (Alto, Tenore and Bass)

For thou wilt not leave my soul in hell; thou wilt not

For thou wilt not leave my soul in hell; thou wilt not

For thou wilt not leave my soul in hell; thou wilt not

Slow.

leave my soul in hell; neither shalt thou suf-fer thine ho-ly One to

leave my soul in hell; neither shalt thou suf-fer thine ho-ly One to

leave my soul in hell; neither shalt thou suf-fer thine ho-ly One to

see cor-rup-tion, neither shalt thou suf-fer thine ho-ly One, neither shalt thou

see cor-rup-tion, neither shalt thou suf-fer thine ho-ly One, neither shalt thou

see cor-rup-tion, neither shalt thou suf-fer thine ho-ly One, neither shalt thou

S.

suf-fer thine ho-ly One thine ho-ly One to see cor-rup-tion.
 suf-fer thine ho-ly One thine ho-ly One to see cor-rup-tion.
 suf-fer thine ho-ly One to see to see cor-rup-tion.

S.

Duett. Andante. (Two Trebles)

Thou shalt shew me the path of life; in thy presence is fulness of

Andante.

joy: in thy presence is fulness of joy:

Thou shalt shew me the path of

in thy pre-sence thy
 life; in thy pre-sence is fulness of joy: in thy pre-sence thy
 presence is fulness of joy: Thou shalt shew me the path the path of
 presence is fulness of joy: Thou shalt shew me the path of
 life; shalt shew me the path of life; in thy pre-sence is
 life; shalt shew me the path the path of life;
 fulness of joy is fulness of joy of joy - - - - - fulness of
 is fulness is fulness of

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written on treble, alto, and bass staves respectively. The piano part is at the bottom, consisting of two staves. The lyrics are written below the notes. Measure numbers 1 through 10 are present above the staff.

joy: at thy right hand at thy right hand there is pleasure for
joy: at thy right hand there is pleasure for

e---ver more for e---ver for e---ver more ple-----
e---ver more for e---ver for e---ver more ple-----

sure pleasure there is pleasure is pleasure for e---ver
sure pleasure there is pleasure is pleasure for e---ver

more. is plea_sure is plea_sure for e---ver more.
more. is plea_sure is plea_sure for e---ver more.

Chorus same time.

Thou shalt shew me the path of life;

in thy pre-sence is ful-ness of joy:

in thy pre-sence is ful-ness of joy: Thou shalt

in thy pre-sence is ful-ness of joy: Thou shalt

in thy pre-sence is ful-ness of joy: Thou shalt

shew me the path of life; shalt shew me the

shew me the path of life; shalt shew me - shalt shew me the

shew me the path of life; shalt shew me the path the

in thy pre - sence thy pre - sence is
path of life; in thy pre - sence thy pre - sence is
path of life; in thy pre - sence thy pre - sence is
path of life; in thy pre - sence thy pre - sence is

ful - ness of joy: and at thy right
ful - ness of joy: and at thy right
ful - ness of joy: and at thy right hand there is plea - sure is
ful - ness of joy: and at thy right hand at thy right

Verse.

hand there is pleasure and Canto at thy right hand there is pleasure
hand there is pleasure and at thy right hand there is pleasure
pleasure there is pleasure
hand there is pleasure

Chorus.

Thou shalt shew me the path of life;

Thou shalt shew me the path of life; at

Thou shalt shew me the path of life;

Thou shalt shew me the path of life; at thy right

at

thy right hand there is plea - sure at thy right hand at

at thy right hand there is plea - sure at

hand at thy right hand at thy right hand at

thy right hand there is plea - sure there is plea - sure

thy right hand there is plea - sure there is plea - sure

thy right hand there is plea - sure there is plea - sure

thy right hand there is plea - sure there is plea - sure

at thy right hand there is pleasure there is pleasure is
 at thy right hand there is pleasure there is pleasure is
 at thy right hand there is pleasure there is pleasure is
 at thy right hand there is pleasure there is pleasure is

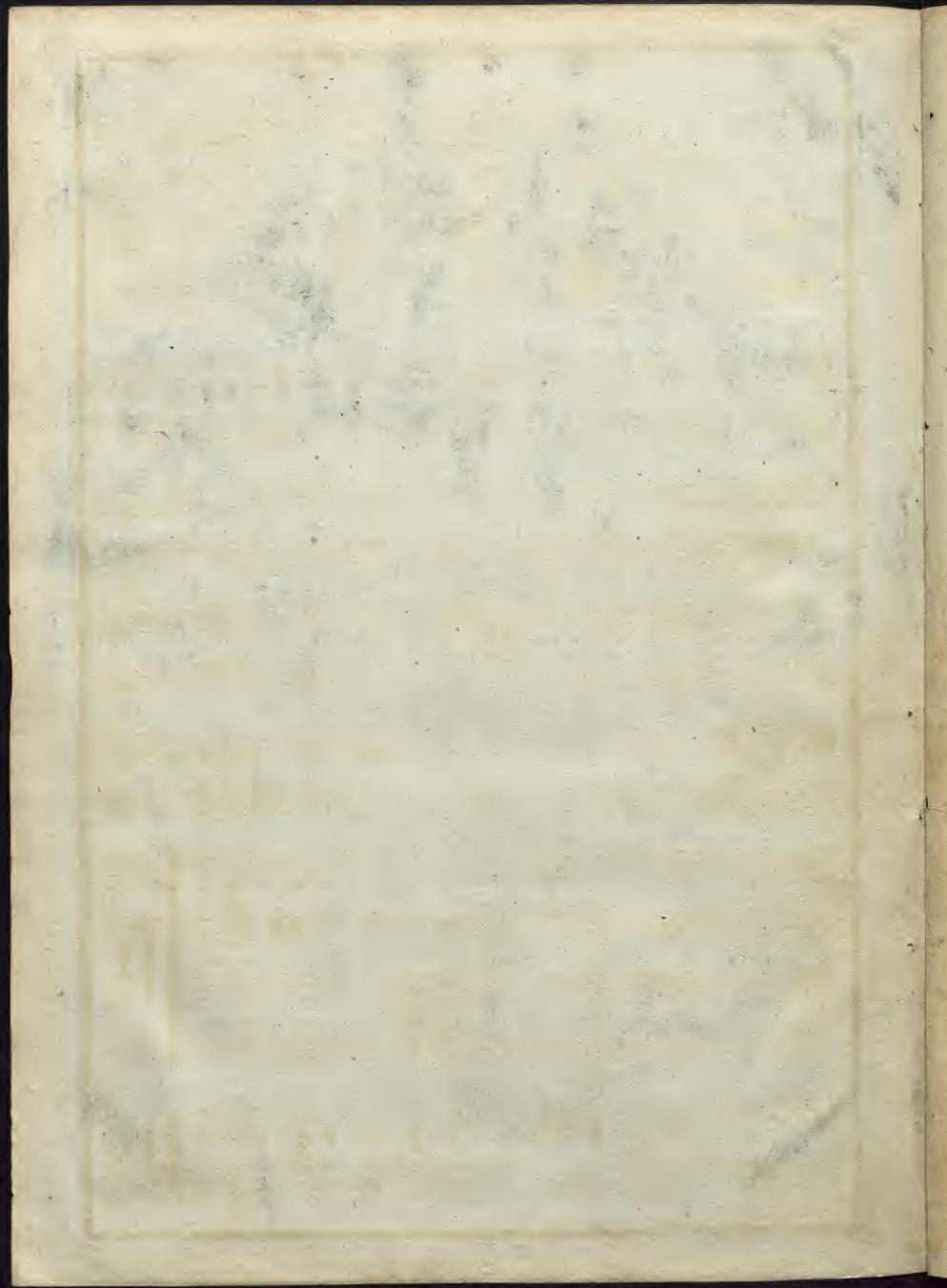
plea - sure for e - - - ver more. is plea - sure for e - - - ver
 plea - sure for e - - - ver more. is plea - sure for e - - - ver
 plea - sure for e - - - ver more. is plea - sure for e - - - ver
 plea - sure for e - - - ver more. is plea - sure for e - - - ver

Slow.

more. there is plea - sure for e - - - ver more.
 more. there is plea - sure for e - - - ver more.
 more. there is plea - sure for e - - - ver more.
 more. there is plea - sure for e - - - ver more.

Slow.

I have set God.



TWELVE
Original Waltzes
for the
Piano Forte.
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Miss Elizabeth C.

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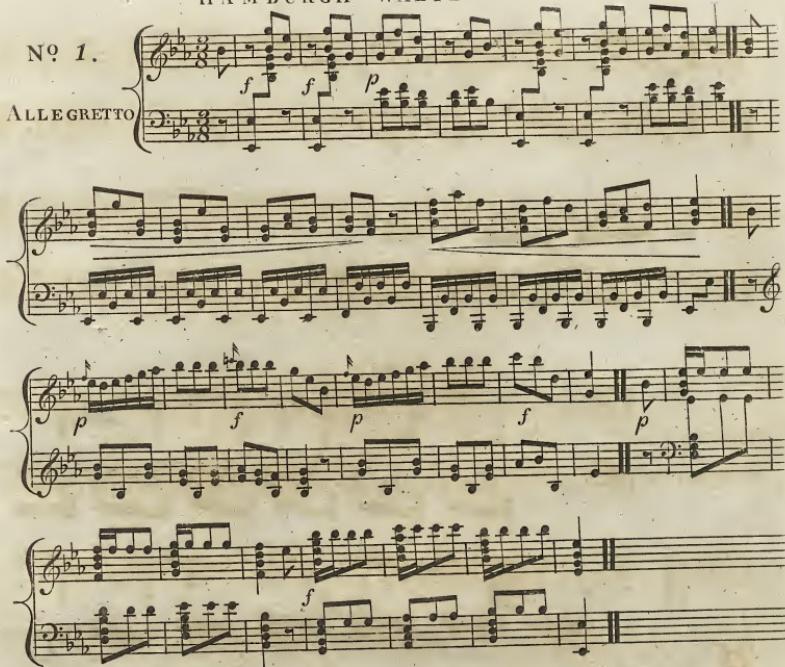
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Forte of Superior Workmanship, with the
Latest Improvements by the Makers to His
Majesty, and the Prince of Wales.
A Capital assortment of Piano Fortes to let on hire.

HAMBURGH WALTZ

1

Nº 1.

ALLEGRETTO



GERMAN WALTZ.

Nº 2.

ANDANTINO





SICILIAN WALTZ.

Nº 3.

ANDANTINO 

SOSTENUTO 



A musical score for piano and voice. The top staff is for the voice, starting with a dynamic of f . The bottom staff is for the piano. Measure 11 ends with a fermata over the piano's eighth-note bass line. Measure 12 begins with a dynamic of p , followed by $p\frac{d}{s}$ and p .

WEST INDIAN WALTZ.

VIVACE

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). The time signature is common time. Measures 11 and 12 are shown, each consisting of six measures. Measure 11 starts with a forte dynamic (f) and a piano dynamic (p), followed by a forte dynamic (f). Measure 12 starts with a piano dynamic (p), followed by a forte dynamic (f) and a piano dynamic (p). The music features various chords and arpeggiated patterns.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 11 starts with a dynamic of p , followed by f , p , f , p , f , and ends with ff . Measure 12 begins with a dynamic of f .

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a dynamic 'p' (piano) and ends with a dynamic 'f' (forte). Measure 12 starts with a dynamic 'p' and ends with a dynamic 'f'. The music consists of eighth-note patterns.

1.5

4.



PRUSSIAN WALTZ.

Nº 5.

ANDANTINO

GERMAN WALTZ.

Nº 6.

ALLEGRETTO

ma non troppo

The music is divided into six staves, each starting with a different measure. The first staff begins with a forte dynamic (f) and a bass note. The second staff starts with a piano dynamic (p) and a treble note. The third staff starts with a piano dynamic (p) and a bass note. The fourth staff starts with a piano dynamic (p) and a treble note. The fifth staff starts with a piano dynamic (p) and a bass note. The sixth staff starts with a piano dynamic (p) and a treble note.

POLISH WALTZ.

Nº 7.

VIVACE

The music is composed for two hands on a piano. The right hand plays the upper melodic line, while the left hand provides harmonic support with sustained notes and chords. The piece features a variety of dynamics, including forte (f), piano (p), and sforzando (sf). The tempo is indicated as Vivace.

FRENCH WALTZ.

Nº 8. GRAZIOSO

The music is arranged in six systems. System 1 starts with a treble clef, a key signature of three sharps, and 3/8 time. It features a continuous eighth-note pattern in the treble staff and sustained notes in the bass staff. Dynamic markings include *p*, *f*, and *ff*. System 2 begins with a bass clef, a key signature of one sharp, and 3/8 time. It continues the eighth-note pattern in the treble staff and introduces sustained notes in the bass staff. Dynamic markings include *pp*, *cres*, *p*, *f*, and *ff*. System 3 starts with a treble clef, a key signature of three sharps, and 3/8 time. It maintains the eighth-note pattern in the treble staff and adds sustained notes in the bass staff. Dynamic markings include *dim*, *f*, *p*, and *pp*. System 4 begins with a bass clef, a key signature of one sharp, and 3/8 time. It continues the eighth-note pattern in the treble staff and adds sustained notes in the bass staff. Dynamic markings include *cres*, *f*, and *ff*. System 5 starts with a treble clef, a key signature of three sharps, and 3/8 time. It maintains the eighth-note pattern in the treble staff and adds sustained notes in the bass staff. Dynamic markings include *p*, *cres*, *f*, and *ff*. System 6 begins with a bass clef, a key signature of one sharp, and 3/8 time. It concludes the piece with a final dynamic marking of *ff*.

A musical score for piano, consisting of five staves of music. The music is in common time and uses various key signatures, including F major (one sharp), G major (one sharp), A major (no sharps or flats), B major (two sharps), and C major (no sharps or flats). The notation includes a variety of dynamic markings such as *fz*, *f*, *p*, *ff*, and *p*. The piano part features both treble and bass staves.

NEAPOLITAN WALTZ.

Nº 9.

A single staff of musical notation for piano, labeled "Nº 9." at the beginning. The music is in 3/8 time and uses a key signature of one flat. The notation consists of a series of eighth-note chords, primarily in E-flat major (one flat), with some notes marked with asterisks (*).



TRIO.



ITALIAN WALTZ.

Nº 10.

BRILLIANTE CON DELICATEZZA

fz p fz p fz p fz p fz p

f s p f p f

10

10

p f p f p

f ff p f p

p p p f

p f p f ff

p f p f p f ff

p f p f p f ff

SPANISH WALTZ

No. 11.

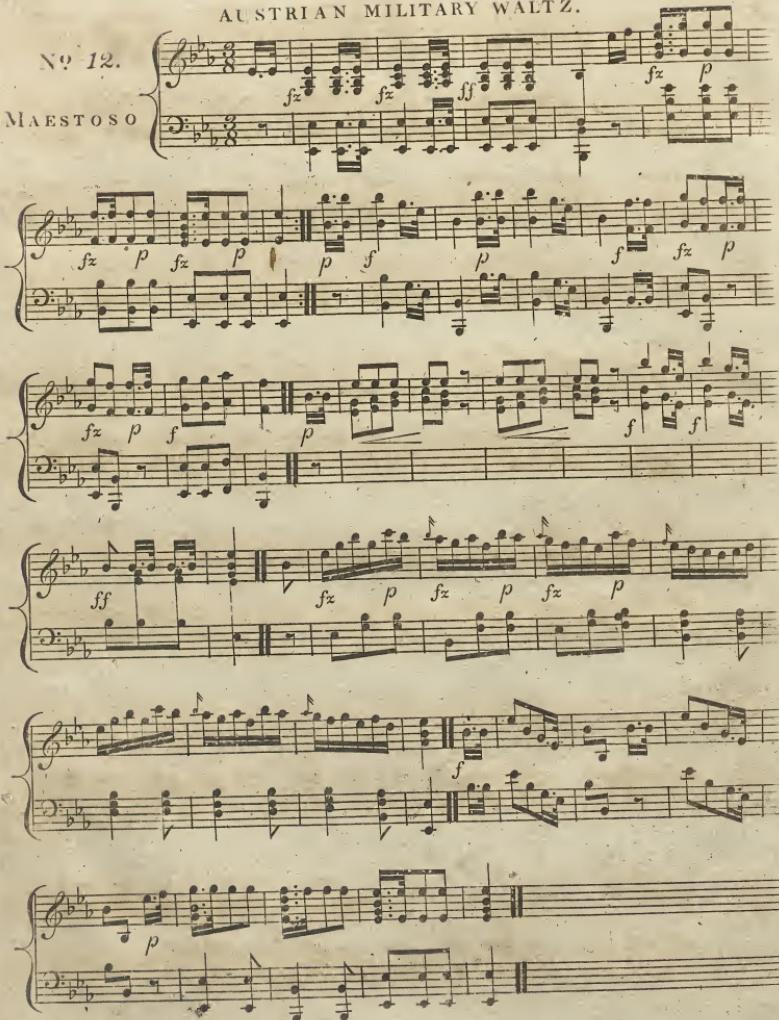
p f

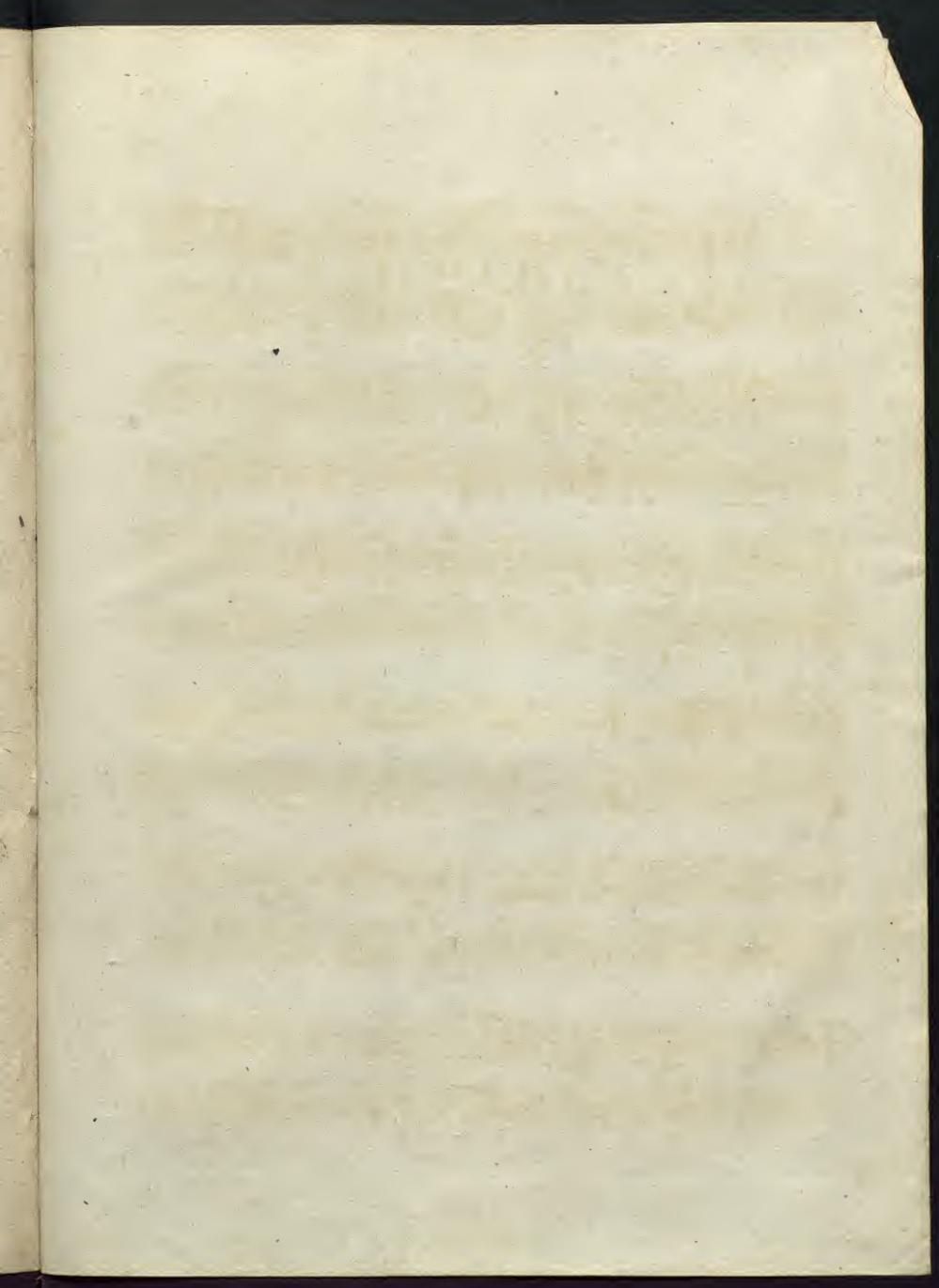
A handwritten musical score for two staves, likely for piano or organ. The music is in common time and G major. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of six systems of music, each starting with a dynamic instruction: *f*, *p*, *f*, *ff*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, and *f*. The music features various note values, rests, and accidentals. The score is written on aged paper.

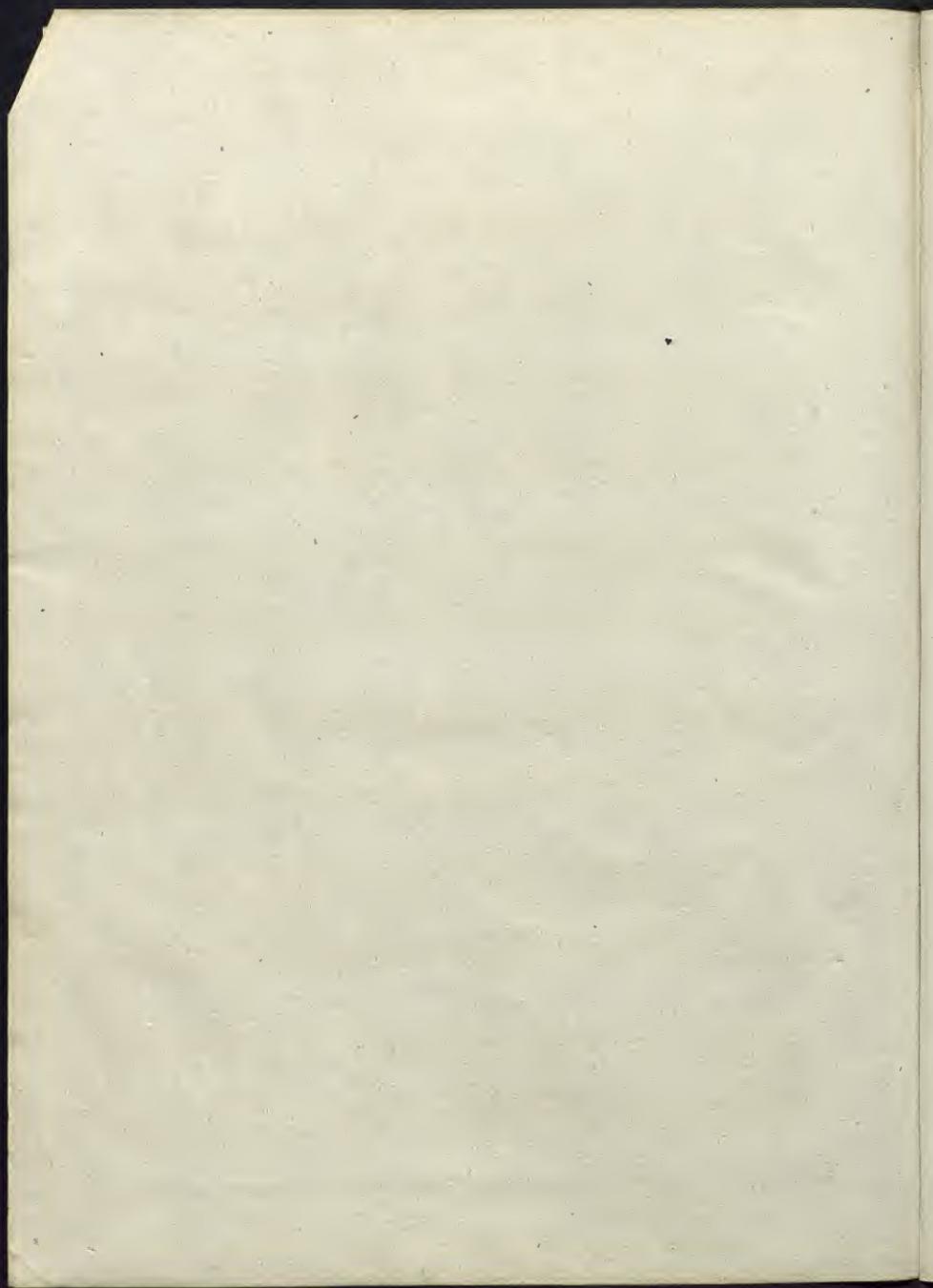
AUSTRIAN MILITARY WALTZ.

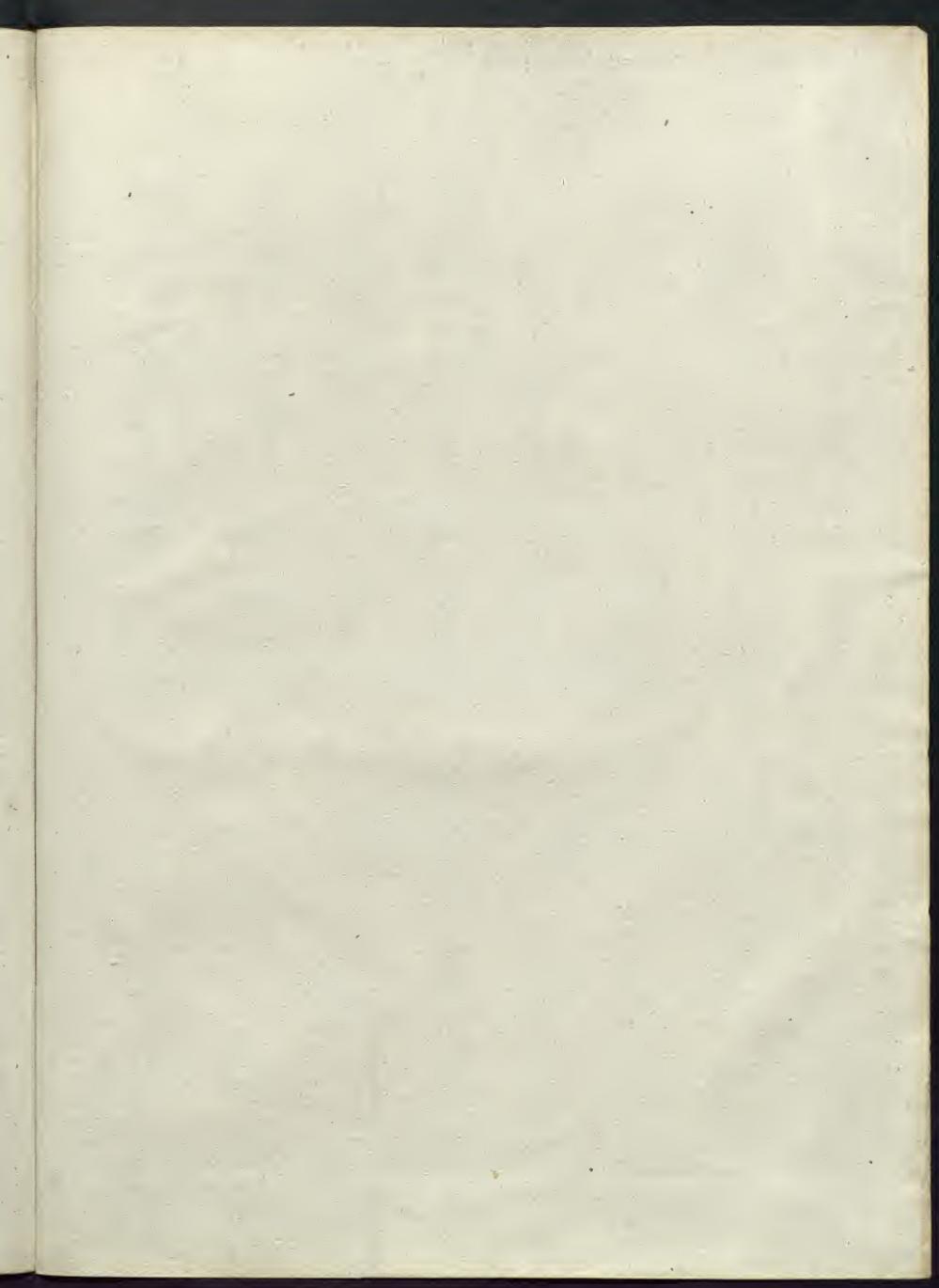
No. 12.

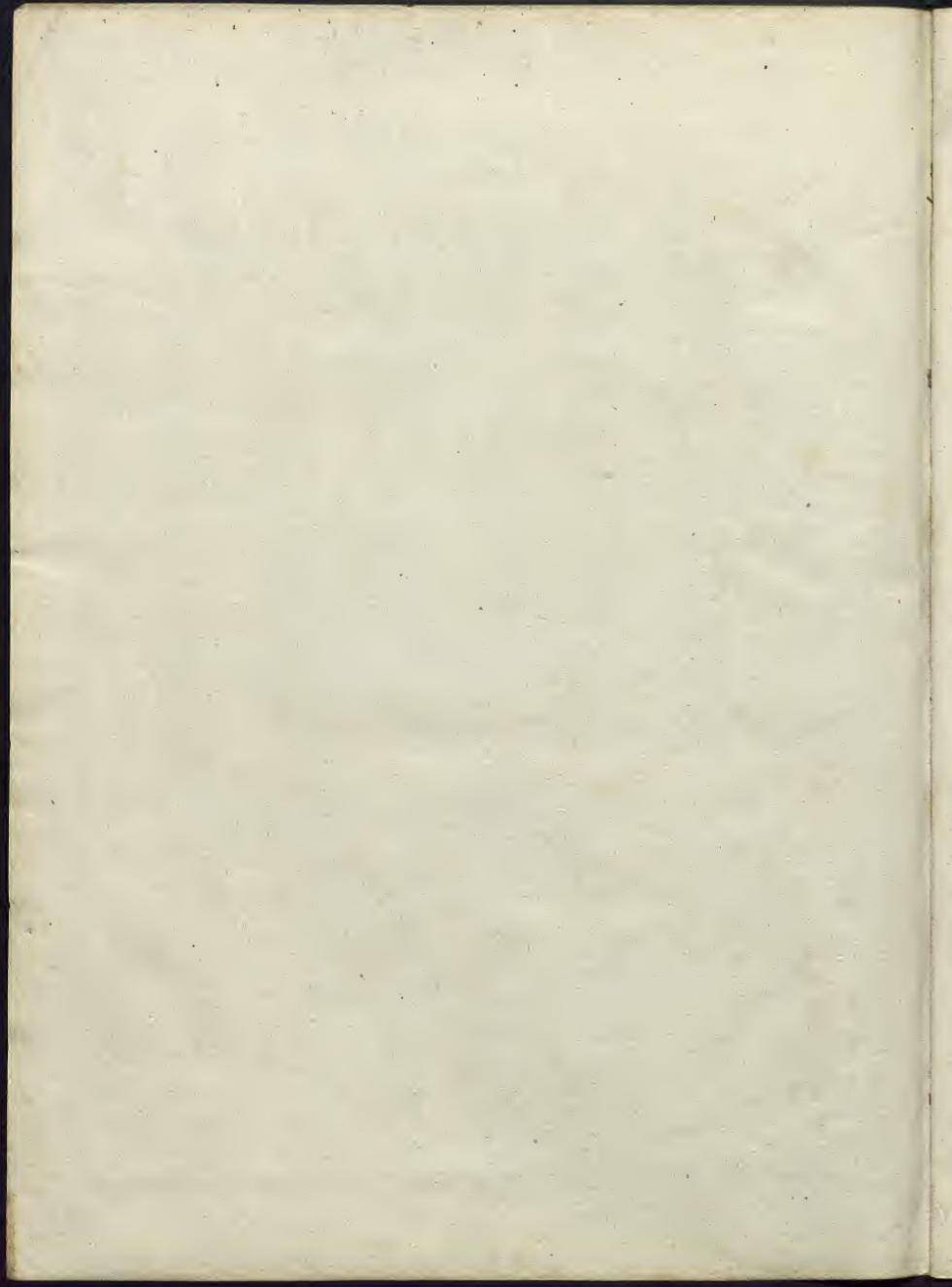
MAESTOS

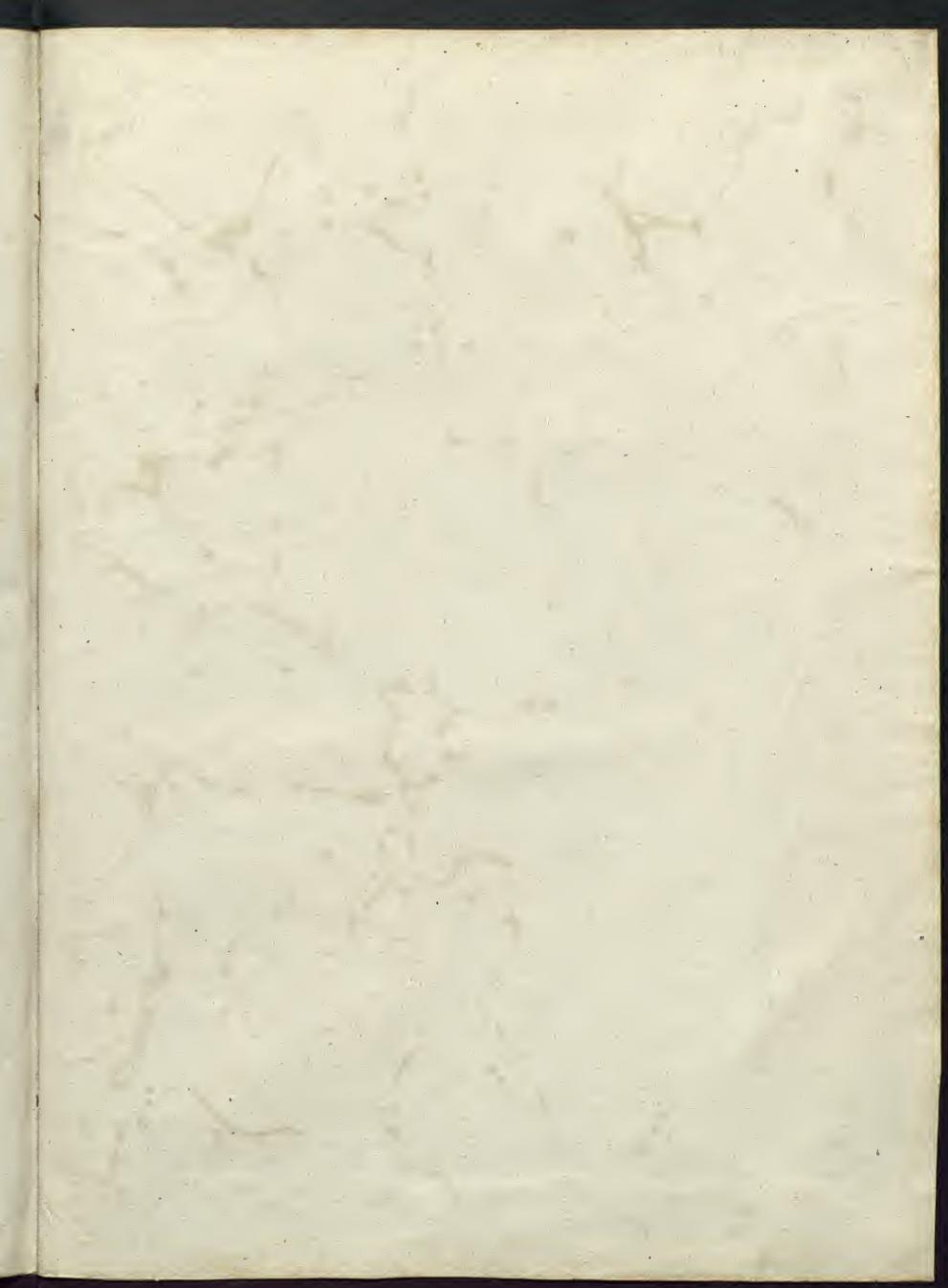




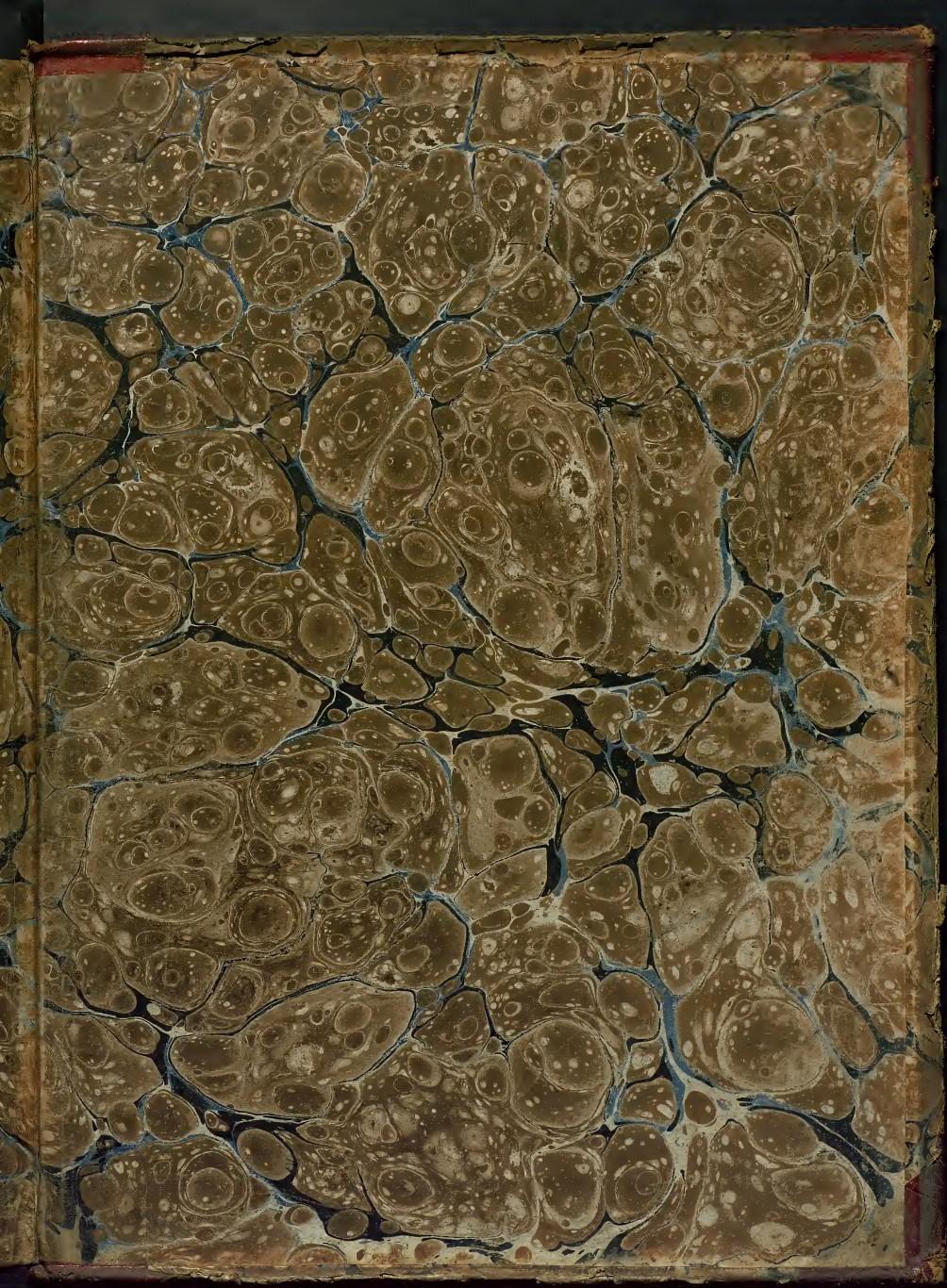














PIANO

SCORTE